

A  
A  
0  
0  
0  
5  
3  
7  
2  
9  
3  
3



UC SOUTHERN REGIONAL LIBRARY FACILITY





Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation













NOTES ON THE  
GREEK ANTHOLOGY



# NOTES ON THE GREEK ANTHOLOGY

BY

T. W. LUMB, M.A. OXON.

ASSISTANT MASTER AT MERCHANT TAYLORS' SCHOOL, E.C.

RIVINGTONS

34 KING STREET, COVENT GARDEN

LONDON

1920

TO MY WIFE

PA  
25 L9

## PREFACE

JBL 1/18/10  
These notes aim at producing sense with a minimum of change in the original. Considerations of space have made it unprofitable to discuss fully editors' suggestions: these are mentioned only when they are attractive.

The Anthology is rarely read in England. The author hopes that what he has written may meet with some approval, and perhaps criticisms (with suggestions involving even less alteration of the Greek text), from those who are familiar with the original as a whole.

The Didot and the Teubner editions have been consulted throughout. Of the latter it is enough to say that its reconstructions are usually beneath contempt.

LONDON, *October* 1920.



## CONTENTS

	PAGE
NOTES ON THE GREEK ANTHOLOGY . . . .	1
EPIGRAMS IN VOL. III. OF THE DIDOT ANTHOLOGY	105
TRAGIC AND EPIC FRAGMENTS . . . . .	157
COMIC FRAGMENTS . . . . .	164





## NOTES ON THE GREEK ANTHOLOGY

**A. P. i. 12.** Juliana has restored a Church of the Trinity: the piece ends (lines 8-10):—

δῶκεν Ἰουλιανῇ, καὶ ὑπέρτατον ὧπασε κῦδος  
μητέρι καὶ γενέτῃ καὶ ἀγακλείῃ μητρὶ τεκούσης,  
κόσμον ἀεξήσασα παλαίτερον· ἐσδ' ἐμὸν ἔργον.

In line 10 the semicolon is a later addition. We may read *ἐς τόδ' ἐνεργοῦ* = 'to this pitch of efficiency,' cf. Thuc. iii. 17.

**A. P. i. 8.** A Church dedicated to Peter and Paul.

Line 5 reads *ἐνθάδε κάλλει ψυχῇ καὶ ὄμμασι κέρδος ἐτοίμον*. *κάλλει* may be due to the next line, which begins *εὐχαῖσιν μὲν ἕκαστος*, where the letters *έκα* may have caught the scribe's eye, causing him to write *κάλλει*: cf. for similar errors, A. P. i. 77. 1; i. 83. 1. If so, the true reading may be *ἐνθάδ' ὁμῇ* = 'here both for soul and eyes.' For *ὁμῇ*, cf. A. P. ii. 314. The hiatus is not uncommon in Byzantine verse.

**A. P. i. 21.** An Epigram on the Church of the Virgin.

The Virgin is said to work miracles in the church (*ἐνταῦθα*, line 6), especially by baptism. The piece ends:

ἐνταῦθα νικήσασα τοὺς ἐναντίους  
ἀνείλεν αὐτοὺς ἀντὶ λόγχης εἰς ὕδωρ.

As the reference is to the rite of baptism, *ὕδωρ* is genuine. All that is necessary is to read *εἶσ'* (*εἶσα*) = 'she routs her foes by casting water, not darts,' i.e. her foes are not carnal but spiritual, as described in lines 6-9.

## A. P. ii. 54.

ἡ στρατὸν οἰκτείρων Ἑλληνικὸν, ἣ ἔτι θυμῷ  
δειμαίνων βασιλῆα πολυχρύσοιο Μυκῆνης.

Editors accept ἡ ἐ τι. A more idiomatic turn would be given to the line by reading ἡ ὅ γε. Cf. L. and S. ὅ γε.

## A. P. ii. 58. On a statue of Pyrrhus, wishing to grasp.

τεύχεα χαλκέντα, τάμιν οἷ ὥπασε τέχνη  
γυμνὸν γάρ μιν ἔτευξε.

In line 56 Pyrrhus is called σκῆμνον: this indicates the true reading, τὰ μὴ νέφ. Pyrrhus as a mere boy has no armour.

## A. P. ii. 261.

θεσπίζων ὅτι πᾶσι βοόκτιτος ἀνδράσι (ἠ)βη  
ἀνδράσιν Ἀργείοισιν ὑπότροπον ἦμαρ ὀλέσσει.

For the first ἀνδράσι we may read ἐν ὄρυσί=‘among the trees.’ *Dict. of Geog.* ii. 1150\* says ‘Thebes . . . contains better gardens than any other city in Greece. It is a most agreeable residence . . . in consequence of . . . its large gardens . . . its verdant appearance, and the quantity of summer and autumnal fruits.’

## A. P. ii. 374-5. On a statue of Thucydides.

ὥς πρὶν αἰίδων  
Σπάρτης πικρὸν Ἀργα καὺτῶν Κεκροπιδάων.

Pl. καὶ αἰτῶν. The true reading is καὶ αὐτοῦ Κ.=‘and his own fellow-countrymen.’ The corruption is due either to assimilation (cf. ii. 40, and often), or to the common confusion of ν and υ.

**A. P. iii. 3. 1:**

Ἀλκιμέδῃ ξύνεννον Ἀμύντορα παιδὸς ἐρύκει  
Φοῖνικος ἥ δ' ἐθέλει παῦσαι χόλον γενέτου.

In the Oyzicene epigrams which compose Book 3, ἐθέλω appears in three metrically imperfect lines, the above being the first. We may read Φοῖνικος· παῦσαι λῆ δὲ χόλον γενέτου. It is almost certain that there should be a stop after Φοῖνικος.

**A. P. iii. 4. 3, 4.**

Κλειοπάτρῃ δ' ἐπὶ τοῖσιν ἀγάλλεται, ἥ πρὶν ἐπέιδεν  
τὰν Φινέως γαμετὰν δαμναμένην ὁσίως.

Read ἡ φρενὶ τ' οἶδεν = 'knows in her heart that . . .'

**A. P. iii. 5. 1, 2.**

Κρεσφόντου γενέτην πέφνες τὸ πάρος, Πολυφόντα,  
κουριδίης ἀλόχου λέκτρα θέλων μιάναι.

θέλω again in a faulty line. Query, λέκτρα θ' ἐλεῖν μέμονας?

**A. P. iii. 6. Apollo and the Python. ll. 4-6:—**

σκῦλαι γὰρ ἐθέλει πινυτὰν θεόν· ἀλλὰ γε τόξῳ  
θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς.  
Δελφὸν δ' οὐ θήσει τρίπον ἔνθεον, ἐκ δὲ δρακόντων  
πικρὸν ἀποπνεύσει ῥοῖζον ὀδυρόμενος.

We should read γὰρ ἐ θέλει = 'her, the wise goddess,' to save the metre. Δελφόν is interpreted as an adjective, and αὐ is read for οὐ. Editors think that the serpent is the subject of ἀποπνεύσει, and that he is *crying*.

On this view ἐκ δὲ δρακόντων is corrupt. But why should a serpent cry? Why should not Apollo be the subject of both verbs? A better text could be obtained by reading δὲ θήρει = 'he will set up his tripod,' and ἐναιρόμενος = 'and he, Apollo, will cause a bitter hiss to breathe forth from serpents, as he kills them.' For this transitive use of ἀπο-πιεῖω, cf. the exact parallel quoted in L. and S. b. Apollo is δρακοντολέτης in ix. 525.

### A. P. iii. 7. 5.

ἄγε καὶ ἐκ ταύροις καθάπτετε δίπλακα σειρήν.

Read εἴα καὶ = 'Come and.' The vowels have perhaps been transposed, γ supplanting ι.

### A. P. iii. 8. 3, 4. On Odysseus.

ἀλλά σε νῦν Ἀχέρουτος ἐπὶ ῥηγμῖνι γεγῶσαν  
θαμβεῖ αὖ ἀγλυκερὰν μητέρα δερκόμενος.

Editors read ἀνὰ γλυκεράν = 'seeing again,' a rare meaning and construction. Probably we should read ἐὰν = 'his own mother.'

### A. P. iii. 9. 1, 2.

Μη τέρα τρηχέϊουσιν ἐπι σπείρημα, σιδήρῳι,  
Σαλμωνεῖ γενέτα τήνδ' ὑποτασσομένην.

ἀρε would explain the second word (cf. v. 41. 1. Σιδηροῖ, vocative, is also certain.

τρηχέϊοισι is evidence that σπείρησι was the original; the scribe thought that -σι Σι- was corrupt, and altered accordingly. L. 2 is thus corrected by the edd. from a masc. dat. singular.

## A. P. iii. 10. Eurydice and her sons.

Φαῖνε, Θόαν, Βάκχοιο φυτὸν τόδε· ματέρα γάρ σου  
 ῥύσῃ τὸν θατέρου οἰκέτιν Ὑψιπύλαν·  
 ἃ τὸν ἀπ' Εὐρυδίκης ἔτλη χόλον, ἦμος ἀφοῦ θαρ  
 ὕδρος ὁ γὰς γενέτας ὤλεσεν Ἀρχέμορον.  
 στεῖχε δὲ καὶ σὺ λιπῶν Ἀσωπίδος νέαν κούραν  
 γειναμένην ἄξων Ἀῆμνον ἐς ἠγαθήν.

In line 2 Jacobs read τοῦ θανάτου: but how was such a simple reading corrupted? τάνδ' ἄπορον is nearer the MS.

In lines 3 and 5 the scribe has made a curious mistake. He has put in line 3 part of the true reading of line 5, which ended:

Ἀσωπίδος ἀφνεὸν οὐθαρ.

As νέον remained, he inserted χώραν, which became νέαν κούραν. He made the mistake because line 3 ended with a word whose first syllable resembled the first syllable of ἀφνεόν, viz. Ὀφέλτην, the child whose death caused the Theban war. This word should accordingly be restored at the end of line 3.

## A. P. iii. 14. 3, 4. Zeus and Tityos.

ὅς σε δὴ αἵματι φῦρσε κατάξια, θηρσὶ δὲ βορρὰν  
 καὶ πτηνοῖς ἐπὶ γῇ εἶασε νῦν ὀσίως.

For βορρὰν Dindorf read βορὰν δέ. The true reading is ἐπαυρεῖν or ἀπαυρᾶν. The infinitive is expegetive = 'for beasts to enjoy.' For εἶασε we may read ἤλασε (cf. vii. 295. 7, οὔτε καταγῆς ἤλασε: vii. 12. 3, ἤλασεν εἰς Ἀχέροντα . . . Μοῖρα.)

## A. P. iii. 15. Bellerophon.

Οὐτέτι προΐτου παιδὸς φόνον ἔσχεθε Βελλεροφόντης  
τοῦδ' ἐκ τοῦ παιδὸς τειρόμενον θάνατον.

Γλαύκου κρανταγένους Ἰοβάτου δ' ὑπαλυξει  
οὕτως γὰρ Μοιρῶν ἐπέκλωσε λῖνα.

καὶ σὺ πατρὸς φόνον αὐτὸς ἀπήλασας ἐγγύθεν ἐλθὼν  
καὶ μύθων ἐσθλῶν μάρτυς ἐπεφράσατο.

The main idea of this corrupt epigram is clearly that Bellerophon *would not have escaped death* from Proetus and his son had not Glaucus helped him. Παιδός is corrupt in either line 1 or line 2. The epigram should begin with an unfulfilled condition, the second line opening with οὔτε. Read then :

οὔτε κε τοῦ Προΐτου φόνον ἔσχεθε Βελλεροφόντης  
οὔτ' ἐκ τοῦ παιδὸς τεινόμενον θάνατον.

'B. would have escaped neither death from Proetus nor destruction aimed at him from his (*Proetus'*) son.' See L. and S. *τείνω*, i. 4.

Destiny now steps in. *κράντα* is clearly some part of *κραίνω*, as *Μοιρῶν* shows. This latter word has ousted a word of one syllable referring to both B. and Glaucus, his son by Iobates' daughter. Read then :

Γλαύκου δὲ κράνθη γένος Ἰοβάτου σ' ὑπαλύξαι,  
οὕτως γὰρ Μοιρῶν σφῶν ἐπένησε λῖνα.

'But it was decreed thou shouldst escape by Glaucus, born of Iobates,' γένος being, as often, practically absolute.

*σφῶν* is confirmed by the opening words of lines 5 and 6. A slight change completes the sense. Read :

Καὶ σὺ πατρὸς φόνον αὐτὸς ἀπήλασας ἐγγύθεν  
ἐλθὼν,

χὼ μόχθων ἐσθλῶν μάρτυς ἐπεφράσατο.

'You saved him; he witnessed and noted your good deeds.'

**A. P. iii. 16. 4.**

The epigram begins with *Αἰόλε καὶ Βοιωτέ*, and should end with some form of the names. It reads :

ὅς μὲν ἀστ' Αἰολίης ὅς δὲ Βοιωτίης.

The last word will not scan ; to substitute another word would destroy the point. We should read : *Βοιωτιέης*.

**A. P. iii. 18. 3-4. On Cydippe and her two sons.**

ἡδὺ χάρις γὰρ ἔην σκοπὸς ἀνδρασιν ὄριος, οὗτος  
μητρὸς ἐπευσεβίη κλεινὸν ἔθεντο πόνον.

*ἡδυχαρής* in agreement with *Cydippe* is certain : as the title shows, the epigram referred to her famous prayer for the best gift from the gods. Line 4 has been corrupted by *ἐπὶ εὐσεβίῃ* in line 5. Read :

ἡδυχαρὲς γὰρ εὐὶν στέφος ἔρνεσιν οὔριον ἦται,  
μητρὸς ὅτ' εὐρυβίη, κ.τ.λ.

'She prayed for a meed of fortune for her two youths in that they by their great strength, etc.' *εὐρυβίης* appears A. P. vii. 599.

**A. P. iii. 19. 1, 2. Romulus and Remus.**

Τόνδε σὺ μὲν παίδων κρύφιον πόνον Ἀρεΐ τίκεις  
Ῥῆμοντε ξυνῇ καὶ Ῥώμυλον λεχέων.

In the title *Remus'* name is spelled *Ῥῆμος*. *Καί* is certainly corrupt. It is a gloss on the rarer word *ιδέ*, which it ousted. The true text is :

Ῥῆμον, ιδέ ξυνὴν Ῥωμύλου ἡλικίαν.



**A. P. iv. 3<sup>a</sup>. 32.**

ταυτὶ μὲν οὖν ἐρεῖ τις οὐδὲ τῶν σοφωτάτων.

In this verse of seven feet it is probable that μὲν has crept in as elsewhere (*e.g.* v. 211. 1; vii. 96. 3; vii. 289. 3), an accent being misread for a shorthand sign. If so, the reading will be: ταῦτ' οὖν ἐρεῖ τις.

**A. P. iv. 3<sup>b</sup>. 71. (Contents of Agathias' Anthology.)**

ἀλλὰ πάλιν μέτ' ἐκείνα παλαιότερον εὐχος ἀρήγει  
ὅσσαπερ ἡ γραφίδεσσι χαράξαμεν, κ.τ.λ.

The whole piece is written without elisions, making correction less uncertain. παλαιότερον, if not corrupt, must agree with ἐκείνα, and should almost certainly be παλαιότερα = 'secondly, after these older pieces.' ἀγείρει is the correction of a copyist: it is strange that the original reading has not suggested ὄρεξει, and κῦδος, the word which Agathias probably wrote. Read then: παλαιότερα, κῦδος ὄρεξεν.

**A. P. v. 18. [Rufinus. Mistress or Maid?]**

Μᾶλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα,  
οἱ μὴ τοῖς σπαταλοῖς κλέμμασι τερπόμενοι.  
ταῖς μὲν χρῶς ἀπόδωδε μύρου, σοβαρόν τε φρύαγμα  
καὶ μέχρι κινδύνου ἐσπομένη σύννοδος.  
ταῖς δὲ χάρις καὶ χρῶς ἴδιος καὶ λέκτρον ἐτοῖμον,  
δώροις ἐκ σπατάλοις οὐκαλεγιζόμενον.

In line 6 we should read ἐκπατίοις οὐ δελεαζόμενον = 'not baited with great bribes.' The first four lines are in contrast with the third couplet: the point is the danger and the cost of an intrigue with a proud dame. We should read then in line 4: πρησσομένη = 'won by intrigue.'



**A. P. v. 20. 3, 4. [Honestus. What wife to choose.]**

εἷη μήτ' ὄμφαξ μήτ' ἀσταφίς· ἡ δὲ πέπειρος  
 εἰς Κύπριδος θαλάμους ὥρια καλλοσύνη.

The last words do not scan or make sense. The author wrote:

ἡ δὲ πεπείρω  
 εἰς Κύπριδος θαλάμους ὥρια κάλλα συνῆ.

'One who, being ripe for wedlock, is at her prime in other things as well.' Cf. L. and S., *σύνειμι*, I.

**A. P. v. 25. 5, 6. [Philodemus. To Cydilla.]**

Recognising that he is playing with fire, he says:

ἀλλὰ τί μοι πλέον. ἐστι γὰρ θρασὺς ἡδ' ὅταν ἔλκη  
 πάντοτ' Ἔρως, ἀρχὴν οὐδ' ὄναρ οἶδε φόβου.

Pl. emended *πλέον*; *ἐστι γὰρ οὖν θρασύς*. The original reading was *πλέον ἔστ'*; *ἡ γὰρ θρασὺς*, 'in very sooth Eros is bold.' The strong asseveration (cf. v. 103. 3) agrees with the tone of the piece.

**A. P. v. 27. 5. [Rufinus. To an aged ἑταίρα.]**

After saying she was once proud and stiff-necked, with 'bells on her toes,' he continues:

νῦν πενιχρὴ ψαφαρὴ τε κόμη, παρὰ ποσσὶ τραχεῖα.

Pl. reads *κόμη τ' ἐπὶ πᾶσι βραχεῖα*. Ellis suggests *παρὰ ποσσὶ τε χρεῖα*. In the closely parallel epigrams. v. 273, vi. 283, Nemesis appears to punish the sinner. May we look for a similar reference here too, and read: *πᾶρα πᾶσ' Ἀτρέκεια* = 'Justice is beside thee, in plenitude of power'?

The failure to understand *πᾶρα* would account for Pl's *παρὰ ποσσὶ*; the failure to understand *πᾶσα* explains the variant in Pl.

A. P. v. 30. 5, 6. [Antipater. A diatribe on harlots.]

ὦ πλεονέκται  
οἱ πλοῦτου πενίην ὥς ἀδικεῖτ' ἄνομοι.

Schmidt read ἀπληστοι, ruining the contrast between wealth and poverty. The author wrote ἱπλοῦτοι, πενίην κ.τ.λ.

A. P. v. 40. [Nicarchus. Advice to a wife or mistress.]

The man is a thorough scoundrel. He says, 'Once I get away, then' (lines 3-4):

τῶν καταπαιζόντων μὴ σχῆς λόγον, ἀλλεκέινους  
ἐμπαίξας' ἄρξαι πλείον ἐμοῦ τι ποεῖν.

As ἐμπαίζω takes a dative, or is used absolutely, we should read ἀλλὰ καὶ εὐθύς, *v* having ousted *ev*.

After advising the woman to keep herself and to write to him of her amours, he proceeds (lines 8-9):

εὐτακτεῖν πειρῶ· τὸ ἐνοίκιον, ἧν τι περισσὸν  
γίνεται, καὶ ἐμοὶ φρόντισον ἱμάτιον.

ἐνοίκιον and ἱμάτιον are supposed to be accusatives after φρόντισον. But why should she contrive to get a coat for the man? The author wrote ἡμάτιον. The same error is in ix. 651. 2. 'If you have any money over, then contrive daily lodging-money for me, too,' i.e. send me some of your earnings. This adds point to line 5:

πάντα λίθον κίνει· σαντὴν τρέφε.

**A. P. iv. 41. 5, 6.** [Rufinus. A woman turned out by her husband.]

πλὴν ἀπὸ νῦν ὅταν ἔστω, κεῖνος δ' ὅταν ἔξω  
τὸ πρόθυρον σφήνου μὴ πάλι ταῦτὸ πάθῃς.

The *μοῖχος* appeared in line 3. The author wrote ὅταν ἦτον ἔσω, 'when you two are in and the husband out.'

**A. P. v. 101. 3.** [A dialogue.]

(a) Ἐλπίζειν ἐξέσται; (b) Ζητεῖς δὲ τί; (c) Νύκτα.

The scholiast says we should write ἐξέσται; αἰτεῖς. Reiske wrote θέλεις. May we not rather read χατεῖς? The word is near the MS. reading, and χ may have lost its cross-stroke. There is only one parallel, apparently, of χατεῖν c. acc., but the case would not be unusual in a dialogue.

**A. P. v. 104. 3, 4.** [Marcus Argentarius. A woman's dress.]

οὐ σε περισφίγγει λεπτὸς στολιδώμασι πέπλος  
πάντα δέ σου βλέπεται γυμνὰ καὶ οὐ βλέπεται.

The lines should be written as a question.

**A. P. v. 112. 5, 6.** [Philodemus. Age brings wisdom.]

καὶ παίζειν ὅτε καιρὸς, ἐπαίξαμεν ἡνίκα καὶ νῦν  
οὐκέτι, λωιτέρης φροντίδος ἀφόμεθα.

An easy correction would be κείωρ = 'such follies,' in dependence upon καιρός (ἔσται).

**A. P. v. 120. 3. 4. [Philodemus. A woman to her lover.]**

τοῦνεκ' ἐν ἀπρήκτοισι καθήμεθα, κοῦχ' ἰλαλεῦντες  
εὖδομεν, ὥς εὖδειν τοῖς φιλέουσιν θέμις ;

For ἰλαλεῦντες we may perhaps read χαλῶντες. Cf. v. 99. 2.

τὴν ὑπάτην κροῦσαι τὴν δὲ μέσσην χαλάσαι.

**A. P. v. 162. 3, 4. [Asclepiadas. To Philaenion.]**

The girl has wounded him, though the wound is invisible.  
Therefore :

οἴχομ' Ἐρωτες, ὄλωλα, διοίχομαι· εἰς γὰρ ἐταίραν  
νυστάζων ἐπέβην ἥδ' ἔθιγον τ' αἶδα.

Ludwich ruins the point of the epigram, reading δαῖδος. Mr. W. R. Paton reads οἶδ', ἔθιγόν τ' Ἀἶδα. A better reading would be οἶδα θιγὼν δ' Ἀἶδα = 'I trod on it in my sleep, but I know *to my cost* that I have touched Death.' For this idiomatic meaning of οἶδα with a participle, see L. and S., οἶδα, 3.

**A. P. 166. 1, 2. [Meleager. To Heliodora.]**

ᾠ Νύξ, ᾧ φιλάγρυπνος ἐμοὶ πόθος Ἡλιοδώρας  
καὶ σκολιῶν ὀρθῶν κνίσματα δακρυχαρή.

ὀρθῶν is a later 'correction'; a copy reads δακρυχαρή. κνίσματα is probably genuine, as Meleager uses κνίζει in v. 177. 4. δακρυχαρή is probably genuine also, as in A. P. append. 98.

ᾠ, invented to balance Νύξ, may conceal ῥεθίων. An easy correction of the first words would be κάσπελέων, the sense then being, 'and scratchings of my withered face which bring the tears they love.'

## A. P. v. 167. [Asclepiadas.]

‘Τέτος ἦν καὶ νύξ καὶ τρίτον ἄλγος ἔρωτι

οἶνος καὶ Βορέης ψυχρὸς, ἐγὼ δὲ μόνος.

ἀλλ’ ὁ καλὸς Μόσχος πλεὸν ἴσχυεν· καὶ σὺ γὰρ  
οὕτως

ἤλυθες οὐδὲ θύρην πρὸς μίαν ἡσυχάσας.

τῇιδε τοσαῦτ’ ἐβόησα βεβρεγμένος—ἄχρι τίνος,  
Ζεῦ ;

Ζεῦ φίλε, σίγησον, καὶ τὸς ἐρᾶν ἔμαθες.

In line 1 a copy reads correctly καὶ τὸ τρίτον ἄλγος. The main idea of the piece is clear, but what is οἶνος (line 2)? who is σὺ (line 3)? what did the man say? what has Zeus to do with what he said?

As the point of the epigram is the long distance between himself and Moschus, we should read οἶμος instead of the irrelevant word οἶνος=‘rain, night, third and worst, a long journey.’

There is only one person σὺ can refer to, viz. Zeus. As P sometimes inserts a termination wrongly (cf. 174. 1, οἶδα ὅτι), we should read ἴσχυε, καὶ σὺ γὰρ=‘Why, even you, Zeus, would have come in such conditions, without sheltering in a single doorway.’ The speech ends at this point.

Line 5 should begin with τῇλε (cf. v. 226. 3, τῇλε first word in the line). ‘This I exclaimed when far away from Moschus and wet through.’ The last words mean, ‘How long, Zeus, shall I be drenched. Dear Zeus, *do stop raining.*’ See L. and S., ὀμβρέω and σιγάω, 2.

**A. P. v. 178. 5. [Meleager. Description of Eros.]**

πρὸς δ' ἔτι λοιπὸν ἄτρεπτον αἰέλαλον ὃξὺ δεδορκός.

These words are in agreement with a neuter τοῦτο. *λοιπὸν* is extremely weak. Meleager is too economical to use four words to mean 'besides.' The true reading is *πρὸς δ' ἔτ' ἀλυστρῶν*, the latter word being used of Eros in v. 188. 5. The error has arisen from similarity between *π* and *τρ*. An exact parallel in v. 197. 5 gives *τραῦμα* for *πνεῦμα*.

**A. P. v. 181. 1, 2; 9-12. [Asclepiadas. Preparations for a banquet.]**

τῶν καρίων ἡμῖν λαβὲ κώλακας ἀλλὰ πόθ' ἥξει  
καὶ πέντε στεφάνους τῶν ῥοδίνων. τί τὸ πάξ;  
νῦν δὲ πρὸς Αἴσχροαν  
τῇν μυρόπωλιν ἰὼν πέντε λάβ' ἀργυρέας·  
εἰπέ δὲ σημεῖον βάκχων ὅτε πέντ' ἐφίλησεν  
ἐξῆς, ὦν κλίνη μάρτυς ἐπεφράσατο.

What is the slave to bring from the *μυρόπωλις*? For *καρίων* read *καχρίων* (part. gen.) = 'Some rosemary,' as the next line shows. The original underlying *κώλακας* will probably appear if *ἀργυρέας* were satisfactorily explained. Would it be possible to read *κῶλλικας* (= *καὶ ὄλλικας*)? The end of the line might well be *ἀλλ' ἐποθήσεται*; = 'what, are you going to interrupt me with your objections and advice?'

In lines 11-12 it is clear that the sign Aeschra wanted must be something the slave's master did; he, not she, is the subj. of *ἐφίλησεν*; it is also clear that *πέντε* means 'five,' not 'five times.' It is useless then to treat *βάκχων* as an accusative of Bacchus, a proper name. The master wants five crowns for five persons whom Aeschra knew. We may, therefore, read *μείχλων*, fem., 'five of the wanton crew.'



**A. P. v. 188. 5, 6. [Leonidas. To Eros the Archer.]**

χὼ θνητὸς τὸν ἀλιτρὸν ἐσώκει. θνητὸς ὁ δαίμων  
τίσομαι ἐγκλήμων δ' ἔσομ' ἀλεξόμενος ;

ἐσώκει is nonsense. As κ is often written for ισ, we can reconstruct ἐσωις (*i.e.* ἴσοις), εἰ, κ.τ.λ., translating, 'And I, a mortal, will pay back the rascal *tit for tat*—if the God is mortal.'

**A. P. v. 191. 3, 4. [Meleager.]**

Ἄρά γε τὴν φιλάσωντον ἔτ' ἐν κοίταισιν ἀθρήσω  
ἄγρυπνον, λύχνῳ πόλλ' ἀποδαομένην ;

He means to say that it is getting late, and wonders whether there is a chance of seeing her *even yet*. Meleager wrote ἀποδομένην = 'she who often shows herself to the light,' *i.e.* in the τέλη Κέπριδος, which the λύχνος invariably connotes.

**A. P. v. 208. [Meleager. Woman's love the best.]**

οὔ μοι παιδομανὴς κραδία· τί δὲ τερπνὸν, Ἔρωτες,  
ἀνδροβατεῖν, εἰ μὴ δούς τι λαβεῖν ἐθέλοι ;  
ἀ χεῖρ γὰρ τὰν χεῖρα· καλὰ μὲν εἰν παράκοιτις  
εἰν πᾶς ἄρσην ἀρσενικαῖς λαβίσιν.

The key to this epigram lies in λαβίσιν, a wrestling term. Παιδομανία cannot ensure δὸς λαβέ; see xii. 204. Yet it can assure another thing, *viz.*, μένειν, to hold out. Cf. xii. 206. 5 :

ὄχλοῦ καὶ μένε, Κῦρι, καὶ ἐμβάλλοντος ἀνασχοῦ.

If woman's love can μένειν, then it is perfect. We should read then :

καλὰ μένη ἂν παράκοιτις.

For the position of ἂν, cf. xi. 29. 5: ἀνάρμονος ἂν παραβάλλη.

In the last line another wrestling term is needed. May we read εἵκειν ('give place') ?

**A. P. v. 209. 1. 2. To Nico.**

ἐνπαφίῃ Κυθήρεια παρήϊονι δὲ Κλέανδρος  
Νικοῦ σ' ἐν χοροποῖς κύμασι ῖηχομένην.

Read Ἐν Παφίῃ, Κυθήρεια, and Νικῶ σὴν, with παρ' ἡϊόν' εἶδε as Planudes.

**A. P. v. 210. 1. 2. [Asclepiadas. To Didyme.]**

τῷ θαλλῷ Διδύμῃ με συνήρπασεν ὦμοι, ἐγὼ δὲ  
τῆκομαι ὡς κηρὸς παρ πυρὶ, κάλλος ὀρώων.

Editors think θαλλῷ refers to the practice of shaking a bough before cattle to lead them on. May we read τωθασμῷ (= 'by her taunts')?

**A. P. v. 211. [Poseidippus.]**

Δάκρυα μὲν καὶ κῶμοι, τί μ' ἐγείρετε, πρὶν πόδας  
ἄραι

ἐκ πυρὸς, εἰς ἐτέρην Κύπριδος ἀνθρακίην;  
Λήγω δ' οὔ ποτ' ἔρωτος· αἰεὶ δέ μοι ἐξ Ἀφροδίτης  
ἄλγος ὃ μὴ κρίνων κοινὸν ἄγοντι πόθος.

In line 1 Pl. omits μὲν; its presence is probably due to a compendium (cf. iv. 3. 32, *supra*). We may read Βακχιακοὶ κῶμοι. In the last line read ὃ μηκέτων, carrying on the idea λήγω δ' οὔ ποτ' ἔρωτος, and καινὸν ἄγει τι (Bosch).

**A. P. v. 213. 3. 4. [Posidippus. To Pythias.]**

εἰπὲ δὲ σημεῖον μεθύων ὅτι καὶ διακλυπῶν  
ἦλθεν Ἐρωτι θρασέϊ χρώμενος ἡγεμόνι.

A later hand writes κλωπῶν in line 3. A reference to robbers is possible, but not natural here. It would mean that the man *always* passed through a band of thieves when he visited his mistress. She needs some proof of what he frequently did. We may then read: καὶ δίχα λωπῶν = 'without his robes.' Cf. δίχα, preceding the genitive, xii. 183-4; λώπη, v. 294. 9.



**A. P. v. 237. 5. [Agathias. To Rhodanthis.]**

The swallows awaken him when he tries to sleep ;  
therefore

ὄμματα δ' οὐ λάοντα φυλάσσεται.

For οὐ λάοντα Tucker reads οἰδιάοντα. There is no parallel quoted for the use of the participle of the rare verb οἰδᾶω. A simpler correction would be ὄμματα δὲ κλάοντα.

**A. P. v. 237. 7. [Macedonius.]**

The epigram says that the lover's sword is his companion, and he looks at himself in it, using it as a mirror :

καὶ κάλος ὥς ἐν ἔρωτι· σὺ δ' ἦν ἀπ' ἐμείῳ λάθῃαι  
τὸ ξίφος ἡμετέρην δύσεται ἐς λαγόνα.

Should we not read : Βουκόλος ὥς ἐν ἔρωτι (= 'like a rustic in love') ? Cf. Polyphemus looking at himself in the water, Theoc. vi. 34.

In any case read : ἐπ' ἐμείῳ λάθῃαι = ἐπιλάθῃαι. ἀπό is barbarous.

**A. P. v. 266. 5, 6. [Paulus Silentarius.]**

σὴν γὰρ ἐμοὶ καὶ πόντος ἐπήρατον εἰκόνα φαίνει  
καὶ ποταμῶν δῖναι καὶ δέπας οἰνοχόον.  
*i.e.* οἰνόχοον = 'into which wine is poured.'

**A. P. v. 285. 3, 4. [Agathias.]**

ἐγὼ δέ τις ὥς ὀχετηγὸς  
ἀρχὴν εἰς ἐτέρην εἰλκον ἔρωτος ὕδωρ.

As there seems to be no parallel for ἀρχήν in this sense, may we read αὐλῶν ? (ρ = ν).

A. P. v. 286. 1-4. [Paulus Silentarius.

## To Cleophantis.]

φράζεό μοι, Κλεόφαντις, ὅση χάρις, ὅποτε δοιοῦς  
 λάβρον ἐπαιγίζων ἴσος Ἔρως κλονέει.  
 ποῖος ἄρης ἢ τάρβος ἀπείριτον ἢ τίς αἰδῶς  
 τοῖσδε διακρίνει πλέγματα βαλλομένοις ;

In line 4 a later hand wrote τοῖσδε, retaining the last word. The true reading is indicated by line 2, which contains three words for 'rushing excitement.' Read τοῖσδε and παλλομένους (cf. L. and S. πάλλω, ii.) = 'of the twain quivering with desire.'

Lines 7-8 :

μοῦνον ἐγὼ, χαριέσσα, τεὸν δέμας ἀγκὰς ἐλίξας  
 θελγοίμην ἐπὶ σοῖς ἄψεσι βουλόμενος.

The author probably wrote φιλάμενος = 'in love.' Cf. ἐφίλας, v. 289. 9, and φιλαμένα, ix. 790. 5.

A. P. v. 296. 5, 6. [Agathias.]

τοὺς δὲ μεθυστὰς  
 καλλεΐψω λατάγων πλέγμασι τερπομένους.

The point is the distinction between the omens from sounds (πλαταγίσματος ἤχιστα βόμβος, line 1) and the more tangible proof of affection. We should therefore read φθέγμασι.

A. P. v. 300. 1. [Paulus Silentarius.]

ὁ θρασὺς ὑψαύχην τε καὶ ὀφρυῖας εἰς ἐν ἀγείρων.

Should we read ὁ ξυναγείρων?

**A. P. v. 301. 1, 2. [Paulus Silentarius.]**

εἰ καὶ τηλοτέρῳ Μερόης τεὸν ἵχνος ἐρείσεις  
 πτηνὸς Ἔρωσ πτηνὸν κείσε με ὥστε φέρειν.

This reading has supplanted πτηνῶι κ' εἰς ἐμεῶ με φερει. Planudes reads κείσε τάχει με φέρει. What reading will explain τάχει? Some word suggested by πτηνός. We may therefore reconstruct:

πτηνὸν κείσ' ἔμ' ἂν ὦκα φέροι.

**A. P. v. 306. 3, 4. [Philodemus. A girl to a lover.]**

ταῦτα μὲν ἐστὶν ἐρώντος· ὅταν δ' εἴπω “Παρά-  
 κειμαι  
 καὶ σὺ μένεις;” ἀπλῶς οὐδὲν ἐρώντος ἔχεις.

As ἀπλῶς qualifies οὐδέν, her speech ends at μένεις. Retaining the MS. reading, we must explain μένειν as a wrestling term, as in v. 208 (cf. ἄπτη, line 2 in this epigram), and translate: ‘I’m quite ready; can you last out a bout?’

It is just possible that παράκειμαι is corrupt. If so, we might read παρέχωμεν; [cf. L. and S. *A.* ii. 2, and παρέχω, xii. 200], ‘Am I to offer?’ No instance of παρέχω in the Middle voice is cited, bearing the same sense: otherwise παρέχωμαι might be possible.

**A. P. vi. 5. 10. [Philippus.]**

πολλοῖς αἰθόμενος καμάτοις.

Reiske transferred βριθόμενος from vi. 27. 8. Read σαπτόμενος=‘weighed down.’ The corruption is due to haplography of σ.

## A. P. vi. 10. 3, 4. [Antipater. To Pallas.]

βαμόν τοι κεραούχον ἐδείματο τόνδε Σέλευκος  
Φοιβείαν ἰαχὰν φθεγγομένου στόματος.

The reference to Phoebus is irrelevant. The original reading was *ιοχαν* or *ιχαν*, 'corrected' by a late hand. This original reading at once gives us *ἀνιοχαν*. Pallas is called *ἡνίοχος αἰγίδος* by Aristophanes: she is here similarly called 'the director of the speaking mouth,' exactly what the Greeks believed her to be. The remainder of the word *Φοιβείαν* conceals a reference to Lake Boebe, where Pallas is said to have bathed. We should therefore read:

Βοίβη, ἀνιόχω φθεγγομένου στόματος.

'In Boebe to thee, director of the speaking voice.'

## A. P. vi. 21. 2. [Julian. A dedication to Pan.]

καὶ δρεπάνην, καυλῶν ἄσκυλον ἐκτομίδα.

The true reading is *ἄξυλον* (cf. vi. 297. 2, *στελεοῦ χῆρον ἐλαῦτον*) = 'the scythe without its handle.' In vi. 205. 5 an axe is dedicated *with* its handle—*ἐστελεωμένος*.

## A. P. vi. 30. 7, 8. [Macedonius. An old fisher to Poseidon.]

θρέψον ἐτι σπαῖρον τὸ γερόντιον, ἀλλ' ἀπὸ γαίης  
ὥς ἐθέλεις, μὲδῶν καὶ χθονὶ καὶ πελάγει.

There should be some reference to the will or power of the god, not of the man. May we read *αὐτοθελής* (A. P. 9.79) = 'by thy sovereign will'?

**A. P. vi. 70. 5.** [Macedonius. Dedication by a sailor.]

πάντα δ' ἀπειπάμενος φόβον ἐλπίδα πόρον ἀέλλας.

Pl. reads πόρτον. A combination of the two readings would give φόρτον = 'merchandise.' The word occurs A. P. vii. 392. 4, etc.

**A. P. vi. 99. 6, 7.** [Philippus. To Pan, from a shepherd.]

After saying he has dedicated a he-goat, he continues :

ἀνθ' ὧν ἐν σηκοῖς διδυμητόκοι αἰγες ἔσονται  
γαστέρα, φεύγουσαι τρηχὺν ὀδόντα λύκου.

An optative is necessary in place of ἔσονται, for the goat-herd wants *two* goats for the one he has sacrificed. Some word is required to express the idea 'filling their bellies'; if such a word can refer also to the birth of two kids, so much the better. Such would be ἀσφῆντο (see L. and S. ἀσάω).

**A. P. vi. 103. 5, 6.** [Philippus.]

μιλτοφυρῇ τε | σχοῖνον.

Compounds of φύρω take a long υ. We are compelled to coin a compound. Would not μιλτοφυρῇ ('red-browed') be possible?

**A. P. vi. 104. 7.** [Philippus.]

γυῖα πεπηρωθεὶς Λυσίξενος αὔλακι πολλῇ.

Should we not read γυῖ' ὑπὸ περωθεὶς? ὑπό = 'beneath him,' as in the common Homeric phrase γυῖ' ὑπέλευσε.

## A. P. vi. 112. 3, 4. [Perses.]

ἄς ἔλουν ἐξ ἵππων γυ γερῶι χαῖρε Δαῖλοχός τε  
καὶ Προμένης, ἀγαθοῦ τέκνα Λεοντιάδου.

ἄς=the heads of three Arcadian stags. How many persons are dedicating the spoils, two or three? May not *Σνάγρον* *χέρε* be the true reading? (Syager, *Dict. Biog.*)

## A. P. vi. 122. 3, 4. [Nicias. Dedication of a spear.]

“ Μήνιος· ἧ γὰρ τοῦ παλάμας ἄπο ρίμφα θοροῦσα  
ἐν προμάχοις ἰδρύσας δῆμον ἄμ πέδιον.”

*ἰδρύων* is a noun, and some verb in the second person is concealed under *ἰδρύσας*. The *whole epigram* is addressed to a spear. The first couplet asks ‘who dedicated thee?’ The second says, ‘Menios, for thou . . .’ For *ἰδρύσας* a slight change would restore *στρῶσας*, with *δῆμον* as its object=‘thou didst lay low the foeman along the plain.’

## A. P. vi. 126. 3, 4. [Dioscorides. On a shield.]

Γόργονα τὰν λιθοεργὸν ὁμοῦ καὶ τριπλόα γούνα  
γραφάμενος, δῆεις. τοῦτο δ' ἔοικε λέγειν.

For *δῆεις* Tyrwhitt suggested *δηίους*. The author wrote *Δείους* (without the comma before the word)=‘three-legged Fear.’ Gorgo and Fear were common devices on shields (see L. and S. *δεῖμος* for references).

**A. P. vi. 128. [Mnasalcas. To a shield.]**

Ἦσο κατ' ἡγάθεον τόδ' ἀνάκτορον, ἀσπὶ φαεινὰ,  
 ἄνθεμα Λατώα δῆριον Ἀρτέμιδι.  
 πολλάκι γὰρ κατὰ δῆριν Ἀλεξάνδρου μετὰ χερσὶν  
 μαρναμένου χρυσέαν οὐ κεκονισσεγένυν.

The author in vi. 264 wrote a second epigram on this same shield, in which he names Alexander's father, Phylles. Hecker dreamt of Alexander the Great! γένυν destroys the construction. χρυσέαν clearly agrees with ἀσπίδα; γένυς is the original text, the foeman's battle-axe having cut the shield to pieces in the warrior's hand. Because it is broken, it is dedicated. This epigram has probably been copied in vi. 84 by Paulus Silentarius, who writes in line 4 :

χερμὰς καὶ ξιφέων ἐξεκόλαψε γένυς,

from which we should re-transfer the last two words.

**A. P. vi. 147. 3. [Callimachus.]**

ἦν δ' ἄρα λαθῆι καὶ μιν ἀπαιτῆς.

The true reading is λάθῃαι (cf. v. 237, 7 *supra*).

**A. P. vi. 184. 5, 6. [Zosimus.]**

τοῦνεκα, Πάν, τὸν μέν τε δι' αἰθέρος, ὃν δ' ἀπὸ  
 λόχμης,  
 τὸν δὲ δι' αἰγιαλῶν θὲς πολυαγρότερον.

Should we not read τὰ δι' αἰθέρος? Cf. for an almost exact parallel, vii. 172. 7, τὰ κατ' αἰθέρα, and xi. 34. 4, τὰ πρὸς μανίην.



A. P. vi. 190. 9, 10. [Gaetulicus.]

εἰ δ' ὥς μεν βαρύγχιον ἀπώσαο νοῦσον, ἐλάσσεις  
καὶ περίην, δάσει πιαλέον χίμαρον.

Pl. reads δώσω. The original of this epigram is vi. 300 (below), which concludes with the words δέξο χιμαιροθύτην. We can restore δέξει for δάσει.

A. P. vi. 203. 5-7. [Laco or Philippus.]

οἶκος δὲ Νύμφας εἶλεν, αἶτ' ἐρινόμου  
Λίτνης παρωρείησι Συμαίθου πατρὸς  
ἔχουσι δινηέντος ὕγρον οἶκίον.

Some reference should be made to the *cause* of the hot springs of Aetna. The name of the river gives us the clue; the second part of it (-αιθος) suggests αἶ πυρουμένον . . . πατρός = 'who keep the home of their burning father Symaethus.'

A. P. vi. 207. 3. [Archias. A fan.]

ξανθὰ δ' Ἀντίκλεια νόθον κεύθουσαν ἄγμα  
ρίπίδα, τὰν μαλερὸν θάλπος ἀμυνομένην.

There is no reason to object to κεύθουσας on grammatical grounds. Would not κεύθουσας carry on the metaphor in νόθον more certainly than κείθουσας? ε and θ are often confused = 'a fan, in travail with a bastard breeze.'

A. P. vi. 218. 5. [Alcaeus. On Gallus met by a lion.]

δείσας δ' ὠμηστῷ θηρὸς μόρον ὥς αὖ δάξει  
τύμπαρον ἐξ ἱερᾶς ἐπλατάγησε νάπης.

Suidas reads ὥς αὖ δάξα. As ε and ν are frequently confused, a simple correction is ὥς ἀντ' (ἄντα) ἤξει. Cf. vi. 220. 7 τοῦ δὲ λέων ὄρουσε, on the same subject.



**A. P. vi. 219. 7, 8. [Antipater. Same subject.]**

The priest is driven into the cave by excessive cold :

τὸν δέκ ἐν ἀρρίγητος ἐπρίσθορε ταυροφόνος θῆρ  
εἰς τὸν ἐὼν προμολὼν φωλεὼν ἐσπέριος.

Assuming that ἀρρίγητος is genuine, we should read : τοῦ δ' ἔρεκ' = 'for that reason too,' *i.e.* because of the cold. By an identical corruption in vi. 233. 2, νεκύων has ousted the genuine γενύων.

**A. P. vi. 220. 13. [Dioscorides. Same subject.]**

τὸν βαρὺν οὐ μείνας ἀκοῆς ψόφον· ἐκ δὲ βονῆς.

ἐκ δὲ φωνῆς was probably the reading before the scribe altered the MS. to its present form. A simple correction would be ἦκε δὲ φωνάς = 'the man cried aloud.'

**A. P. vi. 226. 1-3. [Leonidas.]**

τοῦτο Κλείτωνος ἐπαύλιον ἧ τ' ὀλιγόλαυξ  
σπείρεσθαι λιτός θ' ὁ σχεδὸν ἀμπελεὼν  
τοῦτο τερῶ παιειν ὀλιγόξυλον.

Jacobs reads τοῦτ' ὀλίγον in line 1, Bernhardt ὀλιγαῦλαξ. But what is ἧ ? with what does it agree ? We should read : ἧδ' = 'and one with few furrows for sowing,' otherwise σπείρεσθαι has no construction. In line 3 we should read perhaps : τοῦτό τε γεωπέδιον (quadrissyll.).

**A. P. vi. 227. 1, 2. [Crinagoras. A pen.]**

Ἀργύρεόν τοι τόνδε γενέθλιον ἐς τεὸν ἦμαρ  
Πρόκλε, νεόσμηκτον δουρατίνην κάλαμον.

In the next line the pen is called εἶροον and σίμπροον, *i.e.* it is possessed of speed and activity. May we not read νεόσμηκτον δ' ἐργατίνην κάλαμον ? Cf. vi. 228. 1, ἐργατίνην βοῦν : for δ' in this position, cf. vi. 260. 4, etc.

**A. P. vi. 232. 5. [Crinagoras.]**

καὶ πότιμοι γέλυθες ἰδ' ὕελακυ κάδες ὄγχναι.

Unless we read ἰδὲ γλαυκώπιδες (a word used = 'gleaming,' of olives = cf. A. P. vi. 250, γλαυκὴ ἕαλος), some compound should probably be coined here. As the compounds of ἕαλος appear in the Anthology, Crinagoras perhaps used one here. ἑελοπωπάδες = 'glassy-faced,' makes good sense.

**A. P. vi. 234. 3. [Erucius Dedication by a priest of Cybele.]**

τῇ παρὰ Σαγγαρίῳ τάδε ματέρι τύμπανα ταῦτα  
θήκατο.

May we read τεκτά ? The word is used by Homer of cow-hide, of which the drums were made.

In line 6 we have :

ἐκ λύσσης ἄρτι ἀναπauσάμενος.

Meineke suggested ἄρτια = 'just now,' the very opposite of what the author meant. The only adverb from ἄρτιος would be ἀρτίως. An easy correction would be ἄρθρ' ἀναπauσάμενος = 'his limbs resting,' a variant of the forms γνῖα ὀαρεῖς (vi. 107) or γνῖα πηρωθεῖς (vi. 104), etc.

**A. P. vi. 238. 4. [Apollonides.]**

εἰ μὲ δ' ἐξ ὀλίγων ὀλίγη χόρις.

May we not read ἔλαθι δ' ἐξ ὀλίγων, κ.τ.λ. = 'Be gracious : the gift is small from a small store' ?

**A. P. vi. 239. 1. [Apollonides]**

Σμήνεος ἔκ με ταμῶν γλυκερὸν θέρος ἀμφινομέων  
γηραιὸς Κλείτων σπείσει μελισσοπόνος.

It is possible to read ἀμφὶ Νεμείων = 'in the district of Nemea.'

A. P. vi. 260. [Geminus. Phryne and the Eros of Praxiteles.]

Φρύνη τὸν πτεροέντα, τὸν εὐτέχνητον Ἔρωτα  
μισθὸν ὑπὲρ τέκνων ἄνθετο Θεςπιέσιν.

Κύπριδος ἡ τέχνη ζηλούμενον οὐκ ἐπιμεμφὲς  
δῶρον. ἐς ἀμφοτέρους δ' ἔπρεπε μισθὸν Ἔρωσ.  
δοιῆς ἐκ τέχνης αἰνέω βροτὸν, ὅς γε καὶ ἄλλοις  
δοὺς θεὸν ἐν σπλάγχνοις εἶχε τελειότερον.

Such is the epigram as the editors punctuate it, with λέκτρων in line 2 (Orelli). The author, however, probably wrote *τερπνῶν* = 'dalliance': for the corruption; cf. vi. 71. 2, *πλαστά* for *κλαστά*.

Retaining the accepted punctuation, we must fix (i) the construction of Κύπριδος; (ii) that of δοιῆς ἐκ τέχνης; and (iii) justify ἔπρεπε with εἰς and an accusative.

(i) Hecker construed Κύπριδος with δῶρον. Taking ἡ τέχνη = 'a concrete work of art,' he rendered 'the work of art, enviable and not contemptible, is the gift of Cypris.' But it is the gift of Praxiteles to Phryne, and of her to Thespieae: it cannot be a gift of Cypris unless we make Cypris = 'of an affectionate person.'

(ii) δοιῆς ἐκ τέχνης is supposed to go with αἰνέω = 'I praise for two forms of art.' What are they? Can ἐκ mean 'for'?

(iii) ἐς ἀμφοτέρους cannot be equivalent to ἀμφοτέροις: the line is corrupt somewhere.

The key to the correct interpretation is in xvi. 205, also by Geminus. There he concludes :

ταρβεῖ δ' οὐκέτι πον τὸν Κύπριδος, ἀλλὰ τὸν ἐκ  
σοῦ,

Πραξιτέλες. τέχνην μητέρ' ἐπισταμένη.

These lines make it clear that we must (*a*) put a semicolon in vi. 260 after Κύπριδος, construing the word either with Ἔρωτα or with τερπνῶν, preferably the former; (*b*) make τέχνη in line 3 refer to the *artistic skill* of Praxiteles; (*c*) explain δοῖς ἐκ τέχνης as referring both to the objective statue Ἔρως Praxiteles made, and to the subjective passion Ἔρως that inspired him and Phryne. We must, therefore, put a semicolon after τέχνης, line 5. In line 4 we should read ἔτρεπε (cf. L. S. II. 3. ἔτρεπεν κείνον μισθῶ, Pind. P. 3. 97), changing ἐς to ὅς. The epigram now reads :

Φρύνη τὸν πτεροέντα τὸν εὐτέχνητον Ἔρωτα,  
μισθὸν ὑπὲρ τερπνῶν, ἀνθετο Θεσπιέσιν,  
Κύπριδος· ἡ τέχνη ζηλούμενον, οὐκ ἐπιμεμφές  
δῶρον· ὅς ἀμφοτέρους δ' ἔτρεπε μισθὸς, Ἔρως  
δοῖς ἐκ τέχνης· αἰνέω, κ.τ.λ.

The interpretation of ἀμφοτέρους is contained in the previous line and is made certain by δοῖς in line 5. 'The art (of Praxiteles) was a thing to be admired, and the gift (of Phryne) is beyond reproach: he who prevailed upon them was Eros by his double art, *i.e.*, the *sculptured* Eros, the product of *one* art (that of Praxiteles) prevailed on Phryne, and the *feeling* of Eros, the child of another art (the profession of an Ἐπαίρω), prevailed on Praxiteles. This subtle contrast of the two arts is well summed up in xvi. 203.

καὶ γὰρ ἐρῶντας  
δῶρον Ἐρωτι φέρειν αὐτὸν Ἐρωτα θέμις.

**A. P. vi. 262. [Leonidas.]**

Τὸν νομίνην καὶ ἔπαυλα βοῶν καὶ βώτορας ἄνδρας  
σινόμενον, κλαγγάν τ' οὐχὶ τρέσαντα κυνῶν.

Salmasius read *μονιόν*, Brunek *μόνιον*; the former with *σῶν* would give good sense. *σ* and *τ* are often confused.

**A. P. vi. 267. 5, 6. [Diotimus.]**

ἄλσος δ' Ἄρτεμι, τοῦτο καὶ ἄν Χαρίτεσσι θεούσαις  
εἷη ἐπ' ἀνθεμίδων σάμβαλα κουφὰ βαλεῖν.

In a wish *ἄν* is corrupt, while *ἄλσος* *θεῖν* is hard. A slight correction gives:

τοῦτ' ἀκέων Χαρίτεσσι κιούσαις

'May the Graces come silently to this grove.'

**A. P. vi. 268. [Mnasaleas.]**

τοῦτό τοι, Ἄρτεμι δῖα, κλεώννυμος εἵσατ' ἄγαλμα  
τοῦτο· σὺ δ' εὐθέρου τοῦ θ' ὑπέρισχε βίου  
εἴτε κατ' εἰνοσίφυλλον ὄρος ποσί, πότνια, βαίνεις,  
δεινὸν μαιμώσαις ἐγκονέουσα κυσίν.

In line 2 editors accept Jacobs's suggestion *ρίον*. The presence of *ὄρος* in the next line, however, rules out any correction of *βίου*, which means 'hill'; it is enough to state the fact that there is a hill once.

What is the poet asking for? Only for one thing—good sport for himself, because he has dedicated a statue to the goddess. The parallels to this practice in Bk. vi. are wearisome in number.

The real difficulty is the construction of *ὑπέρισχε*. The word must be an imperative. L. and S. assign to the word the meaning 'protect,' construing it with a genitive. In A. P. vii. 67. 7, *ταῦτα* has a variant *πάντα*. We should accordingly take *τοῦθ* as an instance of the same error, and read (with a comma at the end of line 1):

τοῦδε σὺ δ' εὐθέρου πάνθ' ὑπέρισχε βιοῦ,

'and do thou alway protect the bow of him, the sportsman.'  
The juxtaposition of *τοῦδε* and *σὺ* is idiomatic.

A. P. vi. 271. 5, 6. [Diotimus. Leon's prayer for his son.]

\* Ἀρτεμι, νηπίαχον δὲ καὶ εἰσέτι παῖδα Λέοντος  
νεῦσον ἰδεῖν κουῖρον νιέ' ἀεζόμενον.

Excellent sense is obtained by reading κουράν, and construing: νεῦσον νιέα Λέοντος, νηπίαχον καὶ εἰσέτι παῖδα, ἀεζόμενον ἰδεῖν κουράν = 'Grant that Leon's son, as yet an infant child, may grow and see the day when he will dedicate his locks.' On this construction only can we give εἰσέτι its correct sense. For dedication of locks, cf. vi. 278, 279, and cf. L. and S., κουρεῶτις.

A. P. vi. 290. 3, 4. [Dioscorides. A fan dedicated by  
Parmenis.]

τὸ δ' ἡελίου βορὸν θάλπος  
ἧ ταιρ μαλακοῖς ἐκτρέπεται Ζεφύροις.

As ἐκτρέπομαι τίνα can only mean 'I get out of the way of somebody,' the verb is passive and θάλπος is nominative. ἦν ἀήρ = 'heat and oppressive air,' makes excellent sense.

A. P. vi. 292. [Hedylus. Niconoe's beauty-prizes.]

αἱ μίτραι τό δ' ἀλουργές ὑπένδυμα τοί τε Λάκωνες  
πέπλοι καὶ ληρῶν οἱ χρύσειοι κάλαμοι  
πάνθ' ἅμα Νικονόῃ συνέκπτε. ἦν γὰρ Ἑρώπων . . .

Pl. with Suidas reads σιτεπέκπτε. A slight change would give σιτεῖβη κτεται = 'fell to her lot and became hers.' Cf. L. and S., συμβαίνω, II. 4.



A. P. vi. 300. 1. [Leonidas. His offering to a goddess.]

Λαθρίη ἐκ πλάνης, ταύτην χάριν ἔκ τε πενέστω  
κῆξ ὀλιγησιπόου δέξο Λεωνίδεω.

He was poor but not a tramp, as Meineke's comic genius made him. He has just recovered from sickness, and writes in Ionic. The second word is merely a misreading for ταμίης; the first word is explained by πενέστω = 'bondsmen.' A simple change gives λατρείης. ης was written εις = ἐκ, and produced ταμίης, the other letters becoming what the MS. reads. Read λατρείης ταμίη = 'O Goddess, overseer of bond-service.'

A. P. vi. 301. 3, 4. [Callimachus. On Eudemus.]

θῆκε θεοῖς Ζαμόθραξι, λέγων ὅτι τήνδε, κατ' εὐχὴν  
ὦ λαοὶ σωθεῖς ἐξ ἁλὸς ᾧδε θέτο.

The object after θῆκε is ἀλίην in line 1. Eudemus has saved himself from the shipwreck of bankruptcy by his salt-cellar, *i.e.* a frugal life. In the last line there must be a similar hint that ἁλὸς is used metaphorically. If we can find a word which would connote 'a storm on land,' and at the same time describe the Cabeiri, we shall read Callimachus's riddle. Such is οὐδαῖοι = 'Saved, O ye land gods (gods of the nether world) from land storms.' Οὐδαῖος is used of Persephone by Lycophron, a contemporary of Callimachus, and of Pluto in A. P. xiv. 123. The Cabeiri were connected with these two gods (see *Dict. Biogr. and Mythol.*), and received all kinds of knick-knacks as presents.

**A. P. vii. 19. 3, 4. [Leonidas. To Alcman.]**

τύμβος ἔχει Σπάρτας μεγάλην χάριν, εἰθόγε  
λοῖσθος

ἄχθος ἀπορρίγας οἴχεται εἰς ᾿Λίδαν.

The poet died of Sulla's disease. A slight change gives ἔνθ' ὁ γ' ἄλαστον = 'where he shook off his dread anguish and is gone to the dead.' Cf. vii. 343. 10, πένθος ἄλαστον.

**A. P. vii. 21. 5, 6. [Simmias. To Sophocles.]**

τύμβος ἔχει καὶ γῆς ὀλίγον μέρος· ἀλλ' ὁ περισσὸς  
αἶὼν ἀθανάτοις δέρκεται ἐν σελίσιν.

Lobeck defended δέρκεται as a passive; may we not read τεύχεται = ('is created for him')?

**A. P. vii. 29. 5, 6. [Antipater. To Anacreon.]**

ἡθέων γὰρ Ἔρωτος ἔφυς σκοπός. εἰς δὲ σὲ μῶνον  
τόξα τε καὶ σκολιὰς εἶχεν ἐκηβολίας.

For εἶχεν we should read ἦκεν (ἔημι).

**A. P. vii. 79. 1-4. [Meleager.]**

α. Ὠνθροπ' Ἡράκλειτος ἐγὼ σοφὰ μῶνος ἀνευρὼν  
φামী· τὰ δ' ἐς πάτραν κρέσσονα καὶ σοφίης.  
λάξ γὰρ καὶ τοκέων ἀσίῳ ξένε δύσφρονas ἀνδρας  
ὑλάκτευν· β. Λαμπρὰ θρεψαμένοισι χάρις.

In line 3 the chief difficulties are two in number: (a) how are we to get a word which will give λάξ its proper meaning? The word cannot go with ὑλάκτευν, for nothing can bark with its heels. (b) Is τοκέων a true reading? if so, with what is it to be construed in its present case?



(a) There is only one possible means of finding a verb for λάξ without a violent change of the text, *i.e.* by reading λάξ γὰρ βὰς ( $\kappa=\beta$ ,  $\iota=\sigma$  as often).

(b) Hipponax is also charged with reviling his parents (cf. vii. 408. 3). If the charge is true in vii. 79, how did Heraclitus do his country a greater service by *reviling his parents*? The thought either is guilty of bathos, or is an insult to Ephesus and its traditions. On the other hand, δύσφρονas ἀνδρας is an excellent means of illustrating πάτρav. τοκέων then is a false reading—especially as the original hand wrote τεκέων.

Heraclitus' tomb in vii. 479. 4, is described as :

θεῖον ὑλακτῆτην δῆμον ἔχουσα κύνα.

We should accordingly read here

λάξ γὰρ βὰς ὁ κύων ἄστεως, ξένε, δύσφρονas  
ἀνδρας | ὑλάκτευν.

'I, the dog, trampled upon and barked at the evil-minded men of the city.' θρεψαμένοι need not mean more than 'those who fed you': it does not necessarily confirm τοκέων, rather, it suggested the word.

**A. P. vii. 96. 3, 4. [Diogenes Laertius. Of Socrates.]**

πρὸς γὰρ Ἀθηναίων κόνιον μὲν ἀπλῶς οὐ ἐδέξω  
αὐτοὶ δ' ἐξέπιεν τοῦτο τεῶ στόματι.

Editors rightly reject μέν, reading κώνειον with the MS. of Diogenes; the latter reads ἀπλῶς μέν. Is it not likely that the original was ἀπλῶς ἀνεδέξω? (cf. λοντρά μητρὸς ἀνεδέξω, Eur. *I. P.* 818). If so, the reading οὐ would be due to the common confusion of  $\nu$  and  $\nu$ . ἀπλῶς = 'you drank *literally* hemlock,' and shows that the last line must be metaphorical. What is τοῦτο? how did the Athenians 'drink this up from thy lips?' can τεῶ στόματι mean 'from thy lips?' A simple correction gives the reading τοῖσι τεῶ στόματι = 'you took hemlock from them: they drank up what was on thy lips.' This abstract form of speech harmonises with the almost modern tone of Diogenes' epigrams.

**A. P. vii. 99. 1-4 [Plato.]**

Δάκρυα μὲν Ἑκάβῃ τε καὶ Ἰλιάδεσσι γυναιξέ  
 Μοῖραι ἐπέκλωσαν δὴ τότε γεινομέναις.  
 σοὶ δὲ, Δίῳν, ῥέξαντι καλῶν ἐπινίκιον ἔργων  
 δαίμονες εὐρείας ἐλπίδας ἐξέχεαν.

μὲν in line 1 both refuses to scan and affords no real contrast with δὲ in line 3. Why not χεῖν? We should then have a balance between δάκρυα χεῖν and ἐλπίδας ἐξέχεαν.

**A. P. vii. 104. 1. [Diogenes Laertius.]**

Ἀρκεσίλαε, τί μοι, τί, τόσον ἄκρητον ἀφειδῶς . . .  
 Read τί τὸ τόσσον.

**A. P. vii. 114. 1, 2. [Diogenes Laertius.]**

Ἥθελες, ἀνθρώποισι λιπεῖν φάτιν, Ἡρακλείδῃ,  
 ὥς ῥα θανὼν ἐγένου ζωὸς ἅπασι δράκων.

Should we not read ὅποῖα (=like) for ἅπασι? The word occurs A. P. vii. 295. The corruption may be due to the resemblance between ι and σ, ὅποῖα becoming ὅποσα, ἅπασι. The serpent was the type of immortality.

**A. P. vii. 131. [Diogenes Laertius.]**

Πρωταγόρην λόγος ὧδε θανεῖν φερεῖ· ἀλλὰ γὰρ οὔτι  
 ἦκατο σῶ μαγαῖαν ψυχὴν δαλτο οσφοῖς.

vii. 130. 2, an epigram also on Protagoras has πρέσβυς ἔων, ἰθυανες. This enables us to restore with certainty ἀλλὰ γέροντι. For the next line we should read:

ἦκε τὸ σῶμα γέαν ψυχὴν ἐσᾶλτο σοφούς.

Cf. Cougny, ii. 695. 3: ψυχὴ μὲν πρὸς Ὀλυμπον ἀνέλλατο. The form γέα appears in A. P. 9. 430. 2, and is a metrical necessity in Cougny, vol. 3 of *Anthology*, vi. 81. 14 and vi. 162: Herodian, 2. 912. 8, asserts that poets use γέα, γεία and αἶα. ἐσᾶλτο is a good Homeric form, construed with the accusative.

**A. P. vii. 133. 3, 4. [Diogenes Laertius. To Anaxagoras.]**

καὶ σὲ διαστείλας' γένειφει ὀλίγον τάδε λέξει  
ρήματα Περσεφόνη· “Ἐρρε, μυλωθρὲ κακέ.”

Jacobs read διαστείλασα γνάφοις ὀλίγον. γναφῇ' ὀλίγον, in agreement with σέ, would be still nearer the MS.

**A. P. vii. 140. 2. [Archias.]**

πατήρ μὲν Ἡρίαμος, γὰρ δ' Ἴλιον οὖνομα δ' Ἐκτωρ.

We should read *θρεπτήρ* (cf. A. P. xii. 137), first written *τρεπτήρ*, then *πεπτήρ* and so *πατήρ*, by coalescence of the consonants.

**A. P. vii. 169. 7, 8. [Inscribed on a statue of a heifer.]**

The heifer says she is not Io, but the wife of Chares the Athenian admiral, concluding thus:

Βοίδιον δὲ καλεῦμαι ἐγὼ τότε νῦν δὲ Χάρητος  
εὖνετις ἡπείροις τέρπομαι ἀμφοτέραις.

Pl. and two antiquaries give a paraphrase of the original. Various emendations have been proposed, all of them based on the assumption that there should be a colon after *τότε*. Such readings produce nonsense. What is the point of saying ‘I am called Boiidion: *but now* as the wife of Chares I rejoice in both continents’? It is unnecessary to make any change; read

Βοίδιον δὲ καλεῦμαι· ἐγὼ τότε νῦν δὲ Χάρητος κ.τ.λ.  
‘I am not Io, but Boiidion: both *then and now* Chares’ wife.’

**A. P. vii. 186. 1, 2. [Philippus.]**

Ἄρτι μὲν ἐν θαλάμοις Νικιππίδος ἡδὺς ἐπήχει  
λωτός, καὶ γαμικοῖς ὕμνος ἔχαιρε κρότοις.

We should read *καὶ γαμικὸν ὕμνον ἔγειρε κρότους*.

A. P. vii. 198. 5, 6. [Leonidas of Tarentum.  
Philaenis' locust.]

διπλοῦς ἐς λυκήβαντας ἐφίλατο, τὴν καλαμίτιν,  
καὶ θέτ' ἐφ' ὑμνιδίῳι χηραμένην παταίγω.

For ὑμνιδίῳι we should read ὑμνιδῶ. No further change is necessary: θέτο = 'she adopted me,' as is clear from line 7 which says: 'She did not disown me (ἀπανήγατο) even when I died.' Unger retained the MS. reading rightly, but made it mean: 'and made me rejoice in.' It would be safer perhaps to put a comma after θέτ'.

A. P. vii. 214. 7, 8. [Archias.]

ἦ γὰρ ἴσον πρηῶνι Μαλείης ὥς ἐκυκήθη  
κῦμα, πολυψάμμους ὦσεν ἐπὶ ψαμάθους.

Either πολυψάμμους or ψαμάθους is corrupt. Assuming that the former is sound, we may read for the latter ψεκάδας. Cf. A. P. xii. 125. 4, ψάμμον ψεκάδα.

A. P. vii. 215. [Anyte.]

Οὐκέτι δὴ πλωτοῖσιν ἀγαλλόμενος πελάγεσσιν  
αὐχέν' ἀναρρίψω βυσσόθεν ὀρνύμενος,  
οὐδὲ περισκαλάμοιι νεὸς περικαλλέα χείλη  
ποιφύσσω τὰμᾶ τερπόμενος προτομᾶ.  
ἀλλὰ με πορφυρέα πόντου νοτὶς ὦσ' ἐπὶ χέρσον  
κέμαι δεραδιῶν τάνδε παρ' ἡϊόνα.

In line 3 what are χείλη? Editors interpret 'edges of the ship,' whereas L. and S. construe it with ποιφύσσω, as 'beautiful lips of the dolphin.' The former interpretation is probably correct. Jacobs read περὶ χάλκεα χείλη. If this is correct, we might read πολυεσκάμοιι νεὸς (in vii. 295. 4).

What is the original reading in the last line? A slight change would produce κέμαι ὁ ἀδρανής. ἀδρανής appears in A. P. 7. 598. 2. The dolphin may be contrasting his former vigour with his present helplessness.

**A. P. viii. 223. 7, 8. [Thyillus.]**

κῶμοι καὶ μανίαι μέγα χαίρετε· κείθ  
 ἢ τὸ πρὶν στεφάνων ἄνθεσι κρυπτομένη.

A later hand has filled up line 7 by adding ἃ μυρίπνοvs. Pl. edited κεύθεται ἄδῃ. Is not the key to the line in κρυπτομένη? This must agree with some word like χαίτη. Assuming then that the error is due to haplography, we may read χαίρετε· χαῖρέ τε, χαίτη, κ.τ.λ. (cf. vii. 218. 10).

**A. P. vii. 233. 3-5. [Apollonides.]**

νοῦσον ὅτ' εἰς ὑπάτην ὠλίσθανε τέρμα τ' ἄφυκτον  
 εἶδεν ἀριστείην ἐμφανὲς εἰς ἰδίην  
 πῆξε δ' ὑπὸ σπλάγχνοισιν ἐὼν ξίφος.

The subject is Aelius, a centurion. How are we to construe line 4? As it is, it can only mean 'he saw his end clearly coming for the purpose of his displaying a peculiar act of bravery'; even then there is no main sentence in the whole epigram, unless we put a full stop at ἰδίην. A simple remedy would be to read ἐμφανίσας with Harberton, with a comma after εἶδεν, and πῆξαθ', i.e. 'when he saw his end, displaying a peculiar act of courage, he drove his sword into his heart.'

**A. P. vii. 234, 1. [Philippus. On Aelius.]**

Ἀἴλιος ὁ θρασύχειρ ἄργους πρόμος.

ἄργους πρόμος = στρατιῆς πρόμος of vii. 233. 1 above. We should read ἀρχὸς πρόμος = 'chief centurion.'

**A. P. vii. 238. [Adaeus.]**

Ἰμαθίην ὃς πρῶτος ἐς Ἄρεα βῆσα Φίλιππος  
 Αἰγαίην κεῖμαι βῶλον ἐφεσσάμενος,  
 ῥέξας οἶ' οὖπω βασιλεὺς τὸ πρίν. εἰ δέ τις αὐχέϊ  
 μεῖζον ἐμεῦ, καὶ τοῦθ' αἵματος ἡμετέρου.

For καὶ τοῦθ' read perhaps τεκροῦθ' (=τεκροῦται), 'he is born of my blood.' τ and κ have changed places.

**A. P. vii. 243. 5. [Lollius Bassus.]**

ἦν δ' ἐσορῆς ἐπ' ἐμεῖο βοόστρυχον εἰκόνα θήρης  
 ἔννεπε τοῦ ταγοῦ μνήμα Λεωνίδεω.

For βοόστρυχον read βαθύτριχος. The word is used of a lion by Oppian. The corruption has arisen through the absence of the cross-stroke of the θ.

**A. P. vii. 273. 5. 6. [Leonidas. A drowned man speaks.]**

κάγῳ μὲν πόρτῳ δινεύμενος ἰχθύσι κύρμα  
 οἴχευμαι.

For οἴχευμαι we might read εἴλεμαι. The word is used in *Od.* 5. 403, and is found also of the slow movement of a shoal of fish. (See L. and S., εἰλύω.)

**A. P. vii. 277. [Callimachus. On a drowned body.]**

τίς ξένος, ὦ ναυηγέ; Λεόντιχος ἐνθάδε νεκρὸν  
 εἶρεν ἐπ' αἰγιαλούς, χῶσε δὲ τῷδε τάφῳ  
 δακρύσας ἐπὶ κηρὸν ἔον βίον· οὐδὲ γὰρ αὐτὸς  
 ἦστυχος, ἀθλίῃ δ' ἴσα θαλασσιοπορεῖ.

The whole epigram is addressed to the corpse. In lines 2 and 3 the second person is essential. We obtain the required meaning by reading ἐπὶ σ' in line 2 and interpreting ἔον as equivalent to σόν (cf. vii. 104. 4).



**A. P. vii. 292. [Theon.]**

Ἀλκύσσιν, Αἰγναῖε, μέλεις τάχα· κωφὰ δὲ μήτηρ  
μύρεθ' ὑπὲρ κρυεροῦ μυρομένη σε τάφον.

We can read *δύρεθ'* or *δύρομένη* at will. Yet, how can a mother wail over the tomb of a man drowned at sea? *ὑπὲρ* cannot mean 'because of.' It is easy to correct to *ἄτερ* = 'without the *chilly* funeral-rites'; cf. vii. 404. 3 for a parallel sentiment.

**A. P. vii. 302. [Simonides.]**

τῶν αὐτοῦ τις ἕκαστος ἀπολλυμένων ἀνιᾶται.  
Νικόδικον δὲ φίλοι καὶ πόλις ἤδε πολλή.

A later hand has altered the last word to *πολλή*. Pl. emended to *κλαίει*. May we not have here another epigram on the victims of the Persian wars? If so, it is easy to read *Νικοδίκου* with *Πύλαι*. 'But when N. died, his friends and this city Thermopylae mourned.'

**A. P. vii. 318. [Callimachus. Timon speaks.]**

Μὴ χαίρειν εἴπῃς με, κακὸν κέαρ, ἀλλὰ πάρελθε·  
ἴσον ἐμοὶ χαίρειν ἐστὶ τὸ μὴ σὲ γελᾶν.

We should read *ἐστὶ τὸ μὴ τε χολᾶν* = 'whether you give greetings or not equally moves my wrath.'

**A. P. vii. 323.**

Εἷς δὴν ἀδελφειοὺς ἐπέχει τάφος· ἔν γὰρ ἐπέσχον  
ἡμᾶρ καὶ γενεῆς οἱ δύο καὶ θανάτου.

*ἐπέσχον* is due to *ἐπέχει*. We may read *ἔχουσιν*.

**A. P. vii. 325.** [To Sardanapalus.]

τόσσ' ἔχω, ὅσσ' ἔφαγόν τε καὶ ἔπιον καὶ μετ'  
 ἐρώτων  
 τέρπν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια πάντα  
 λέλειπται.

ἔπιον is the reading of Pand. Eustathius. Clement of Alexandria gives the remarkable variant καὶ ἀφύβρισα, as the parody by Crates in the next epigram has ἐφρόντισα.

Cicero rendered *quod edi hibi mecum habeo*. It is clear that something with the same meaning as ἔπιον is genuine. Is not the true reading ἔσπων = 'I drained' (see L. and S., σπῶ, III.)? Cf. A. P. vii. 104, ἄκρητον ἀφειδῶς | ἔσπασας. The familiar confusion of σ and ι would produce εἶπων, which was altered to ἔπιον by a scribe who grasped the meaning without understanding the word.

**A. P. vii. 330. 3, 4.**

σύν τε γυναικὶ Καληποδίῃ τεύξεν τόδε σῆμα  
 ὥς ἵνα τὴν στοργὴν κῆν φθιμένοισιν ἔχοι.

It is just possible to read ὥς ἵνα, with a comma at σῆμα = 'that by so doing.'

But an easy change would be :

ὥς συνετὴν στοργήν. Cf. Cougny, ii. 685. 1, τὴν συνετὴν ἄλοχον Διονύσιαν.

**A. P. vii. 339. 7, 8.**

λοιπόν μοι τὸ κύπελλον ἀποστίλβωσον, ἑταῖρε,  
 καὶ λύπης ὀδύνην τὸν Βρόμιον πάρεχε.

But for Pl.'s remarkable variant, καὶ λύπης λήθην, we might perhaps emend to καὶ λύπαις ἀδινόν, κ.τ.λ. It seems more likely that ὀδύνην conceals some word taking a genitive. Might we not read ἀδαή? [The word occurs A. P. xii. 103. 2, c. gen.] Soph. *Phil.* 827, reads: ἔπν' ὀδύνης ἀδαής, a strangely parallel phrase.



**A. P. vii. 365. 1, 2. [Zonas.]**

Ἰλίδῃ ὃς ταύτης καλαμώδεος ὕδατι λίμνης  
κωπεύεις νεκύων βᾶριν ἐλὼν ὀδύνῃν.

It is just possible to construe the MS. reading by altering to ἐλῶν, gen. pl. of ἔλος, 'the barge, the woe of the marshes'; cf. δαιτὸς ἀνίῃ, *Od.* 17. 446.

**A. P. vii. 382. 5, 6. [Philippus. A drowned man speaks.]**

ἦ τύμβευε κενοῦσα καθ' ὕδατος ἢ παραδοῦσα  
γαίῃ τὸν κείνης μηκέτι κλέπτε νέκυν.

The poet addresses *θάλασσα*, the subject of *τύμβευε*. *κενοῦσα* makes no satisfactory sense. Hecker suggested *κακοῦσα*. It is highly probable that the author wrote *κομοῦσα*, which secures a natural construction for *καθ' ὕδατος* and a balance with *παραδοῦσα*, 'either bury me by conveying me beneath the waves or hand me over.'

**A. P. vii. 384. 5, 6.**

[Marcus Argentarius. Of Aristomache.]

εἶπε, τάδε, μίνωϊ· πάλαι, φέρε κάλπιν ἐλαφρὴν  
οἶσω κυάνεον τοῦξ' Ἀχέροντος ὕδωρ·

Aristomache, a drunkard, is the subject of *εἶπε*. Jacobs read: "ὦ Μινωῖ, πῆλαι, φέρε." But *πῆλαι* cannot = 'assign by lot'; even so, why should Minos *allot*?

Her words probably begin with *φέρε*. We should read then:

εἶπε τὰδ' εἰ Μίνων φηλοῦ· "Φέρε κάλπιν ἐλαφρὴν·"

'She said, on the chance of cheating Minos, "Give me a light pitcher."' This reading is confirmed by lines 7-8, *τοῦτο δ' ἔλεξε | ψευδές*.

**A. P. vii. 393. 5, 6. [Diocles. A drowned man speaks.]**

χέρσῳ δ' ἐπ' ἐκβαίνει ἐμεῦ χάριν ὕδατι θυμός,  
 πάρκειμαι σταθερῇ μίμνεμεν ὥς ἄταφος.

In line 5 εἰ is needed, as Harberton saw, reading :

χέρσον δ' εἰ 'πεκβῆναι.

A slight improvement would be χέρσῳ δ' εἰ 'πεμβῆναι, which supplies a construction to χέρσῳ. In the last line a transposition of two letters gives us καρποῦμαι (with ὥς). (ὥς, Reiske), 'I gain by remaining thus unburied.'

**A. P. vii. 407. 8, 9. [Dioscorides. On Sappho.]**

πάντη, πότνια, χαῖρε θεοῖς γὰρ ἴσας ἀοιδάς  
 ἀθανάτας ἔχομεν νῦν ἔτι θυγατέρας.

This original reading was corrected by a later hand to θεοῖς ἴσας γὰρ ἀοιδάς.

The run of the words and the position of γάρ make it certain that a semicolon should be placed before the word preceding γάρ. Reiske read χαῖρε θεοῖς ἴσα σὰς γὰρ ἀοιδάς. This reading leaves θυγατέρας vague: 'daughters of whom or what'? An easy improvement would be :

χαῖρε θεοῖς ἴσα· σὰς γὰρ ἀοιδάς, κ.τ.λ.

'Reverence to thee as to the gods: for even yet we have the immortal daughters of thy *art of song*'; cf. c. ii. 383 1, ἀοιδά. L. and S. say that 'art of song' is the primary meaning of ἀοιδή. Pindar called his Odes Μουσῶν θυγατέρες, as Shakespeare called his 'the first heir of his invention.'

**A. P. vii. 408. 3, 4. [Leonidas. On Hipponax.]**

ἄρτι γὰρ Ἰππώνακτος ὁ καὶ τοκέων εἰς βαύξας  
 ἄρτι κεκοίμηται θυμὸς ἐν ἡσυχίῃ.

Before we can accept τοκέων we need another example of βαύξω with a genitive: Planudes has εἰς β. In the preceding

couplet Hipponax is called a wasp; in this he is said to *bark*: do we not need some word to tone down the violent transition from one idea to another? In vii. 79 we saw there was good reason for calling Heracleitus a dog; may not the same reason hold in this precisely similar context? A minimum of change would enable us to read: ὁ χᾶτε κίων ἐὰ βανύξας = 'who, like a dog, barked his own peculiar bark'; i.e. the seazon, Hipponax's own creation. For ᾶτε, cf. A. P., ix. 300. 3; πρηὼν ᾶτε, x. 23. 5.

**A. P. vii. 410. 1-4. [Dioscorides. On Thespis.]**

Θέσπιν ὅδε, τραγικὴν ὃς ἀνέπλασα πρῶτος αἰοιδὴν  
 κωμήταις νεαρὰς καινοτομῶν χάριτας  
 Βάκχος ὅτετριθὺν κατάγοι χορόν, ᾧ τράγος ἄθλων  
 χῶπτικὸς ἦν σύκων ἄρριχος ἄθλον ἔτι.

For the MS. of line 3 we may read ὅτε δρηστῶν, 'the chorus of labourers.' Cf. ix. 403, λάτρην χορειάν = 'the dance of the labourers in the vineyard.' δρηστis appears in A. P. xii. 73. In vii. 411, 1, 2, Dioscorides calls Thespis' work "ἀγροῖωτιν ἂν ὕλην | παίγνια καὶ κῶμοι."

**A. P. vii. 411. 3-6. [Dioscorides. On Æschylus.]**

Ἀῖσχυλος ἐξύψωσεν, ὃ μὴ σμιλευτὰ χαράξας  
 γράμματα, χειμάρρῳ δ' οἷα καταρδόμενα  
 καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν· ᾧ στόμα πάντων  
 δέξιον ἀρχαίων ἦσθα τις ἡμιθέων.

The language of Aeschylus impresses the author, who **tries** to copy this 'mighty-mouthed inventor of harmonies.' The editors quote parallels proving that στόμα and ἀρχαίων ἡμιθέων are probably genuine. The real difficulty lies in the words ἦσθα τις, for Aeschylus could hardly be called a demi-god. An easy correction would produce Ἀτθίδος (cf. vii. 410. 4, above χῶπτικός): 'O thou gifted mouthpiece of all the ancient demi-gods of Attica (or "of Attic speech").'

A. P. vii. 413. 7, 8. [Antipater. Hipparchia, a female Cynic.]

ἄμμι δὲ Μαιναλίας κάρρων ἄμιν Ἀταλάντης  
τόσσον, ὅσον σοφία κρέσσον ὀρειδρομίας.

May not the reading be κάρρω καὶ μὰν Ἀ., 'a better life in very sooth'? Cf. xii. 256. 5.

A. P. vii. 436. [Hegemon.]

εἴποι τις παρὰ τύμβον ἰὼν ἀγέλαστος ὀδίτας  
τοῦτ' ἔπος· "Ὀγδώκοντ' ἐνθάδε μυριάδας  
Σπάρτας χίλιοι ἄνδρες ἐπεσχον αἶματὸ Περσῶν  
καὶ θάνον ἀστρεπτέ· Δώριος αὖ μελέτα."

In line 3 *λήματι*, suggested by Schaefer, is accepted by most editors. May we not read *ῥῆμα* τὸ Περσῶν? The corruption may easily have arisen by haplography or by the similarity of N and M. 'A stream of men' is a common Greek idea.

A. P. vii. 447. [Callimachus.]

Σύντομος ἦν ὁ ξείνος, ὃ καὶ στίχος· οὐ μακρὰ λέξω·  
"Θῆρις Ἀρισταίου Κρής, ἐπ' ἐμοὶ δολιχός."

The editors' suggestions here are truly astonishing. C. wrote ἐπ' ἐμοῦ ὁ ὀλίγος = 'he took after me; he was short.'

A. P. vii. 452. [Leonidas.]

Μνήμης Εὐβούλοιο σαόφρονος, ᾧ παριόντες,  
πίνωμεν· κοινὸς πᾶσι λιμὴν Ἀίδας.

Μνήμης is a genitive of adjuration. 'By the memory of.'

**A. P. vii. 457. [Ariston.]**

Ἀμπελὶς ἡ φιλάκρητος, ἐπὶ σκίπωνος ὀδηγοῦ  
 ἤδη τὸ σφαλερὸν γῆρας ἐρειδομένη  
 λαθριδίῃ Βάκχοιο νεοθλιβὲς ἢδ' ἀπὸ ληνοῦ  
 πῶμα Κυκλωπεΐην πλησαμένη Κύλικα.  
 πρὶν δ' ἀρύσαι μογεράν ἔκαμεν χέρα· γραῦς δὲ  
 παλαιῇ  
 ὡς ναῦς, ὑποβρύχιος ζωρὸν ἔδν πέλαγος.

From line 5 (πρὶν δ' ἀρύσαι) it is clear that some verb is necessary in line 3 to express **attempted** action. We should read ἤλδετο, 'she *desired* a draught.' For ὡς ταῦς θοοῖς will make sense, and is practically identical with the MS. ω=θ, s=v, α=v.

**A. P. vii. 472. 9-12. [Leonidas. Life is vain.]**

ὦνερ, ἴδ' ὡς ἀχρεῖον, ἐπεὶ περὶ τῆματος ἄκρον  
 εὐλὴ ἀκέρκισιον λῶπος ἐφεζομένη  
 οἶον τὸ ψαλαθρῶν ἀπειψλωμένον οἶον  
 πολλὸν ἀραχναίου στυγνότερον σκελετοῦ.

In line 11 the 'worm in our bed of life' is compared with another creature which destroys a similar thing. θρῶν is then sound. With a comma at the end of line 10 we may read:

οἶόν τ' ἴω ἀνὰ θρῶν ἀπειψλωμένον ὄζου,

(cf. ix. 336. 3, πειω for πε(ῖ)ω)= 'and it is like a worm settling on the leaf of a shoot which it has stripped far more unsightly than the spider's web.'

**A. P. vii. 481. 3, 4. [Philetas.]**

Χὰ μικκὰ τάδε πατρὶ λέγει πάλιν· “Ἰσχεο λύπης  
 (θειόδοτε· θνατοὶ πολλὰ δυστυχέες.”

We should read *πολλὰ δέ* in a maxim, cf. vii. 519. 1 :

Δαίμονα τίς δ' εὖ οἶδε τὸν αὔριον.

**A. P. vii. 484. 3, 4. [Dioscorides.]**

ἡ μὲν ἀρίστη οὔσα καὶ εὐτεκνος οὐχ ὑπὸ παίδων  
 ὀθνεΐαις δ' ἐτάφη χερσὶ θανοῦσα Βιό.

The first word is *ἡμὲν*, followed by *καί* = ‘both . . . and.’ But the author intends a *double* contrast: though she had many children, she was not buried by them: stranger hands laid her to rest, though she was a *citizen*. Hence, we may emend to

ἡμὲν ἄρ' ἀστὴ ἐοῦσα

and give *ἄρα* its full meaning, ‘after all.’

**A. P. vii. 485. 5, 6. [Dioscorides. On Aleximenes the flute-player.]**

The poet bids his hearers, wild *Thyiads*, cast flowers on the tomb of the dead flute-player near the *Strymonian* city :

ἡ γλυκερὰ πνεύσαντος ἐφ' ἡμετέροισιν ἀδάπταις  
 πολλάκι πρὸς μαλακοὺς τοῦδ' ἐχόρευε νόμους.

*ἀδάπταις* hints at a word for some festival or musical instrument or song peculiar to the *Thracians*. That word is *κολάβρις*, see L. and S., ‘a song accompanying the *wild Thracian* dance.’ *ἐφ'* = ‘on the occasion of.’ The corruption is due to the substitution of *δ* for *λ*, of *π* for *β*, and *τ* for *ρ*, all common errors in MSS.



**A. P. vii. 488. 3, 4. [Mnasalcas.]**

ματρὶ δὲ δάκρυα σᾶ καταλείπεται, ἃ σ' ἐπὶ τύμβῳ  
πολλάκι κεκλιμένα κωκύει ἐκ κεφαλῆς.

Should we not read ἧ κε πέλγς = 'wherever thou art'?

**A. P. vii. 513. 3, 4. [Simonides.]**

“ὦ Τιμνηορίδῃ, παιδὸς φίλου οὐποτε λήσῃ  
οὐτ' ἀρετὴν ποθέων οὔτε σαοφροσύνην.”

The sentiment is not very convincing; we should read:  
οὐπορ' ὀνήσῃ = 'thou shalt have no joy of thy son.' Cf. vii.  
516. 2, ὄναιτο βίου (Simonides).

**A. P. vii. 541. 5, 6. [Damagetis.]**

ναὶ μὴν ἀλλαρετή σε διακριδὸν Ἄλις αἰίδει.

We should read ἀλλ' ἐρατή σε.

**A. P. vii. 629. 3, 4. [Antipater.]**

νηλέες, οἳ τὸν ἄριστον ἀπώλεσαν οὐδὲ ἐν αἴδου  
δόντες. τοιοῦτοι πολλάκι Κεκροπίδαι.

The true reading must be:

ἀπώλεσαν, οὐ δέον, Ἄιδῃ | δόντες.

**A. P. vii. 636. [Crinagoras.]**

Ποιμὴν ὦ μάκαρ, εἶθε κατ' οὐρεος ἐπροβάτευνον 1. 1

ἧ πι μικρῇ βάψαι νήοχα πηδάλια 1. 4

ἄλμῃ.

Editors interpret ἧ, line 4, = 'rather than.' Emperius ingeniously read ἧ με μικρῇ. It is enough to read: ἐστ' ἐμ' ἔχρη = 'when I was obliged.'

From the *Anthologia Lyrica*.

**Solon 23.** [Plutarch. Amat 5.]

ἔσθ' ἥβης ἐρατοῖσιν ἐπ' ἄνθεσι παιδοφιλήσῃ  
μηρῶν ἱμείρων καὶ γλυκεροῦ στόματος.

There is no construction at all in these two lines. Plutarch has just said he must use Solon's authority, who is an expert, τοῦ ἐρωτικοῦ ἀνδρός, continuing as above.

All difficulties disappear if we read ὅς θ', instead of ἔσθ'. The use of τε and the subjunctive is idiomatic, = 'anyone who.'

**A. P. vii. 640. 3, 4.** [Antipater.]

νῆα γὰρ ἀπλοΐῃ πεπεδημένου ἔφθασε ναύταις  
ληιστέων ταχυνὴ δίκροτος ἐσσυμένη.

We should read ἔφθασεν ἰθὺς, construing the last word with ἐσσυμένη as in Pl. xvi. 584 = 'a swift pirate ship, darting towards it, caught the vessel.'

**A. P. vii. 651.** [Euphorion.]

οὐχο τρηχὺς σελι θαῖος ἐπ' ὅστέα κείνα καλύπτει  
οὐδ' ἡ κυάνεον γράμμα λαβοῦσα πέτρη . . .  
ἀντὶ δ' ἐγὼ ξενίης Πολυμήδεος ἡ κεινὴ χθών 4  
ὠγκώθην Δρυόπων δυσίασιν ἐν βοτάναις.

In line 5 Πολυμήδεος should be construed with κεινὴ = 'devoid of Polymedes,' as vii. 652. 7 (κενὸν τέκνον) proves. Editors read Τρηχίς in line 1, coining λιθαῖος or λιθιαῖος. The real difficulty is the presence of the two letters χο. Should we not read: οὐκ ἀτρεκὺς Ἐλαταίς = 'it is not true that the Elatean land covers thy bones.' For Ἐλαταίς, cf. Πλαταίς in the famous passage. — Thuc. 3. 58.



**A. P. vii. 652. 7, 8. [Leonidas.]**

Τιμάρης δὲ κενὸν τέκνου κεκλαυμένον ἀθρῶν  
 τύμβον δακρύει παῖδα Τελευταγόρην.

Read in line 7, κεκολαμμένον (cf. vii. 651. 2 above).

**A. P. vii. 665. 3, 4. [Leonidas.]**

ᾠλεσε καὶ Ἱπρόμαχον πνοιῇ μία, κῦμα δὲ ναύτας  
 ἀθρόον ἐς κοίλην ἐστυφέλιξεν ἅλα.

Read κῦμα δ' ἄμ' αὐτῇ. αὐτά was the original.

**A. P. vii. 707. 7-10. [Dioscorides. Sositheus' reform of tragedy.]**

καὶ πάλιν εἰσώρμησα τὸν ἄρσενα Δωρίδι Μούσῃ  
 ῥυθμόν, πρὸς τ' αὐδὴν ἐλκόμενος μεγάλην  
 ἑπτά δέ μοι ἔρσων τύπος οὐ χερὶ καινοτομηθεὶς  
 τῇ φιλοκινδύνῳ φροντίδι Σωσιθέου.

μοι is a later correction, probably from βοι. What is the revolution Sositheus effected? He restored something instead of mimic action, as is clear from χερὶ. For ἔρσων we need a word to explain αὐδὴν: such is clearly ῥήσεων. For ἑπτά δέ we can easily read εἶπετ', the cross-bar of π having been prolonged too far to the left, so as to include ι. The original reading βοι enables us to read ἔπει. The original verse then was:

εἶπετ' ἔπει ῥήσεων τύπος, οὐ χερὶ, καινοτομηθεὶς,  
 κ.τ.λ.

'The cast of the speeches followed the theme of the tragedy, not the mimic's hand,' *i.e.* the tragedy reintroduced *speeches* which stuck to the argument of the plays, while mimicry completely disappeared. In fact, Sositheus restored Sophocles' art to the stage.

A. P. vii. 712. 5-8. [Erinna. Baucis dying on her bridal day.]

ὥς τὰν παῖδ' Ὑμέναιος ἐφ' αἷς ἤδετο πεύκαις  
τὰν δ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς.

ὥς depends on a preceding ἀγγελέοντι. The kinsman of the girl lit her pyre from her marriage torches. We should read then:

ὥς τὰν παῖδ', Ὑμέναιος ἐφ' αἷς ἀνδαίετο πεύκαις,  
τὰνδ' ἀπο καδεστὰς ἔφλεγε πυρκαϊᾶ.

'That her kinsman burnt her body on the pyre by the very torches with which Hymenaeus had been kindled.'

A. P. vii. 718. [Nossis.]

ᾧ ξειν', εἴ τυ γε πλεῖς ποτὶ καλλίχορον Μυτιλήνην  
τὰν Σαπφούς χαρίτων ἄνθος ἐναυσόμενος  
εἰπεῖν ὥς Μούσαισι φίλα τῆναι τε Λόκρισσα  
τίκτειν ἴσαις δ' ὅτι μοι τοῦνομαι Νόσσις· ἴθι.

In line 2 a copy has ἐνοψόμενος. Should we not read ἀμειψόμενος (= 'going to')? In the next lines we should perhaps read:

εἰπεῖν, ὥς Μούσαισι φίλα τ' ἦν ᾗ τε Λόκρισσα  
τίκτον ἴσ' αἷς. τόδ' ἐμοὶ τοῦνομα· Νόσσις· ἴθι.

'Say that I was dear to the Muses, and, as far as a Locrian woman could, I produced things equal to hers. My name is Nossis.'

A. P. vii. 719. [Leonidas of Tarentum.]

Τελλήνως ὁδε τύμβος· ἔχω δ' ὑποβωλέω πρέσβυν  
τῆνον τὸν πρᾶτον γνόντα γελοιομελεῖν.

Read: ἔχω δ' ἀποφώλια πρέσβυν = 'who first made silly ridiculous songs.'

**A. P. vii. 721. [Chaeremon.]**

Τοῖς ἄργει παρθεν ἴσαι χέρες ἴσα δὲ τεύχη  
 συμβάλομεν· Θυρέαι δ' ἦσαν ἅελλα δορός.

Pl. read τοῖς ἀργείοις ἴσαι, marking a lacuna between the last two words. Most editors emend to some form of Σπάρτη. All that is necessary is to emphasise the equality of numbers on both sides. This can be done by reading: Τοῖς Ἄργει παρέην ἴσαι χέρες = 'Argos had an equal number: we contributed an equal company.' The sentences are laconic in point and brevity. For the singular verb with a plural subject, see L. and S. εἰμί, A. 5.

**A. P. vii. 724. 1, 2. [Anyte.]**

ἦβα μὲν σε πρόαρχε ἔσαν παίδων ἅτε ματρὸς  
 φειδία ἐν δνοφερῷ πένθει ἔθου φθίμενος.

The chief difficulties here are *εσαν* and *φειδία*. Editors alter *ματρός* to *πατρός*. May we not read

ἦ βάλλεν σε, Πρόαρχε, ὅσαν, παῖ· δῶμα τὸ ματρὸς  
 παιδία δ' ἐν δνοφερῷ πένθει ἔθου φθίμενος.

'Alack, what a blow was here, Proarchus my son! Thou hast plunged thy mother's house and its little ones in grief by thy death.' ὅσαν agrees with *πληγὴν*, which is often omitted with verbs of striking. *τις* is idiomatically omitted.

**A. P. vii. 733. [Diotimus.]**

αἰνόμινοι δύο γρηῆς ὁμήλικες ἦμεν, Ἄναξῶ  
 καὶ Κληνώ, δίδυμοι παῖδες Ἐπικράτεος  
 Κληνὸν μὲν χαρίτων ἱερή, Δήμητρι δ' Ἄναξῶ  
 ἐν ζωῇ προπολεῦσ'. ἐννέα δ' ἡελίων

ὀγδωκονταέτεϊς ἐπιλείπομεν ἐς τόδ' ἰκέσθαι 5  
 τῆς μοίρης· ἐτέων δ' οὐ φθόνος ἰσοσίη.  
 καὶ πόσιας καὶ τέκνα φιλήσαμεν· αἱ δὲ παλαιαὶ  
 πρῶθ' ἡμεῖς Ἀίδην πρῆν' ἀνιάμεθα.

In line 6 we should certainly read *ἱστορίη*. 'We do not mind if our age is found out.' As a lady's years are her own closest secret, the piece should begin with those from whom these two were most anxious to conceal their ages—men. Read then: *δαιμόνιοι* = 'good sirs.' The word frequently begins an epigram.

In the last line the idea is clearly that 'in death they were not divided': we should read *ἀμ' ἰέμεθα*. What, however, is *πρῶθ' ἡμεῖς*? Should we not read: *πορθμῇ* εἰς Ἀίδην = 'to Death the Ferryman'?

#### A. P. vii. 734. 1, 2. [A dialogue.]

ἦ ξενὸς λατὶ τυτεῖ δεστί τί γάρ νέκυσ ᾧ ποτὶ παίδων  
 τῶν ἀγαθῶν ἢ δ' ἦν Ἀρχιγέρων ὁ γέρων.

The last two lines are evidently the words of the second speaker. How should we break up the first two? The author probably wrote:

(a) ἦ ξένε, μή τυ— (β) τί δ' ἔστι; (a) τί γάρ; νέκυσ, ᾧ  
 ποτὶ παίδων τῶν ἀγαθῶν | ᾧ δ' ἦν, Ἀρχιγέρων ὁ γέρων.  
 '(a) Stranger, please don't— (b) Why, what's the matter?  
 (a) Matter? he is dead, who had all those good  
 things from his lads, old Archigeron.'

The construction of *ἀγαθῶν* is the main difficulty. It is fixed quite clearly by *ἑλβια* in line 3: the sons were wealthy. *ἀγαθῶν* then must be neuter plural, and it is in dependence on *ὧδε* = 'this much of blessings.'

In line 1 *λατὶ* can be easily explained as a corruption of *μή*.

**A. P. vii. 745. 1, 2. [Antipater.]**

Ἰβυκε, ληισταί σε κατέκτανον ἔκ ποτε νήσου  
βάντ' ἐς ἐρημαίην ἄστιβον ἡϊόνα.

This is perhaps the sole authority for the death of Ibycus. He was killed in a locality from which cranes could fly to Corinth: this fact makes it clear that the 'desolate strand' must have been somewhere on the coast of Greece, not on an island. Near Corinth is a very lofty range of mountains called Onaius. The poet then wrote ἔκ ποτ' Ὀναίου. The corruption is due simply to the interchange of ι and σ.

**A. P. vii. 748. 7, 8. [Antipater of Sidon.]**

δᾶμος ἀεὶ μακαριστὸς ὃς ἄστεσιν ἡρακλείης  
οὐρανίων εὐρύαλων.

A later hand filled up the lacuna, adding νεφέων τεύξε' ἐπ' at the same time altering to ἡρακλῆος. Read perhaps:

ὃς ἔστασεν Ἡρακλείας  
οὐρανίαν λοφιῶν τύρσιν ἐπ' εὐρύαλων.

(For λοφία, cf. ix. 249, for τύρσις, A. Pl. 279)= 'who set up the lofty tower on the broad hill-crests of Heracleia.'

**A. P. ix. 26. 9-10. [Antipater of Thessalonica.]**

ἐννέα μὲν Μούσας μέγας Οὐρανός, ἐννέα δ' αὐτὰς  
Γαῖα τέκεν, θνατοῖς ἄφθιτον εὐφροσύναν.

αὐτὰς vaguely refers to the nine poetesses named in the first eight lines. ταύτας is impossible, as δέ is needed to balance μέν. We should read: ἀντην = 'to rival them.'

A. P. ix. 32. 3 ff. [A ship swept from her moorings.]

τὸ δ' ἄγριον ἐπλήμυρεν  
 χεῦμα, καὶ ἐκ σταθερῶν ἤρπασεν ἡιόνων  
 ὀλκάδα τὰν δειλείαν ἀεὶ κλόνος.

Pl. reads τῇ δειλαίῳ. ix. 41. 3 is a close parallel, ἐπὶ κλόνον ἤλασε. As δειλαῖος may have only two terminations, we can read (cf. vi. 9. 3) τὰν δειλαῖον ἀνὰ κλόνον.

A. P. ix. 39. 4. [Musicius. The Muses to Aphrodite.]

ἡμῖν δ' οὐ πέταται τοῦτο τὸ παιδάριον.

A simple correction would be οὐχ ἔπεται.

A. P. ix. 46. 3, 4. [Antipater of Macedon.]

τίκτε γὰρ εὐθὺς ἄελπτα μετ' οὐ πολὺ.

εὐθὺς should be construed with ἄελπτα = 'quite unexpectedly.'

A. P. ix. 58. 5-8. [Antipater. The nine wonders.]

ἀλλ' ὅτ' ἐσεῖδον  
 Ἀρτέμιδος νεφέων ἄχρι θεόντα δόμον  
 κεῖνα μὲν ἡμαύρωτο δὲ κ' ἦν ἴδε νόσφιν Ὀλύμπου  
 Ἄλιος οὐδέν πω τοῖον ἐπηνγάσατο.

The author wrote δοκήματα = 'they perished like dreams,' and νόσφι δ'.



**A. P. ix. 64. 3, 4.** [Asclepiades or Archias. Hesiod and the Muses.]

καὶ σοὶ καλλιπέτῃλον ἐρυσσάμεναι περι πᾶσαι  
ὥρεξαν δάφνας ἱερὸν ἀκρεμόνα.

ἐρυσσάμεναι is meaningless. Should we not read: ἐρεψέμεναι = 'to crown thee'? The word has excellent authority. The corruption is easily explained by either similarity of pronunciation (*e.g.* Psapho, Sappho), or by the common substitution of *v* for *π*.

**A. P. ix. 101. 3-5.** [Alpheus of Mitylene.]

οἴην καὶ σέ, τάλαινα, παρερχόμενός γε Μυκλήνην  
ἔγνω ἀπολίου παντὸς ἐρημοτέρην  
ἀπολικὸν μῆνυμα.

ἀπολίου has been corrupted by ἀιπύτεραι in line 2 and ἀπολικόν in line 5. What is the type of desolation? The sands of the sea shore suggest themselves most readily (*cf.* ix. 284. 4). The true reading then will be αἰγιαλοῦ, *π* being written for *γ*.

**A. P. ix. 134. 7.** [Hope and Fortune.]

παίζετε ἴετε θέλοιτε ὅσους ἐμεῦ ὕστερον ὄντας.

Pl. reads παίζετε στροφέετε. How has this variant arisen? Some word expressing torture must underlie θέλοιτε. Such a word is θλάτε, which exactly = στροφέετε. The second word is ἴετε (=slings and arrows of outrageous fortune) without an accusative, as often (*cf.* L. and S. i. 3. c.). As παίζω rarely takes an accusative (L. and S. II. 2) ὅσους is construed with θλάτε alone. Read:

παίζοιθ', ἴετε, θλάτε ὅσους κ.τ.λ.

## A. P. ix. 135. 2. [An appendix to the preceding.]

ἔστι γὰρ ἀδρανέη. τὸ δ' ἐπὶ πλέον οὐδε πελουσα.

τύχη is the subject. If πέλουσα cannot stand, we should read ἐπέλουσα, used by Dem. of τύχη (L. and S. vi. 2) = 'predominate.'

## A. P. ix. 139. 6. [Claudian. An old profligate dancing.]

τῆς μὲν ὑποκλέπτων πολιὴν τρίχα, γείτονα μοίρης·  
 ἡλεμάτοις ἀκτίσι χαράσσεται ὄμματος αὐγῇ·  
 ψευδόμενον δ' ἐρύθημα κατέγραφεν ἄχρους αἰδώς,  
 ἀγλαΐῃ στέψασα νόθη κεκαλυμμένα μῆλα.

The subject of the first two lines is μαχλάς; in line 3 μὲν has no ὅε to balance it, while ὑποκλέπτων is nom. pendens. Accordingly, editors think something has dropped out before line 3, or read κτεῖς; the latter, however, still leaves the nom. pendens, and it is not easy to see how a comb can conceal grey hairs.

The author is probably copying Lucian, who alone uses καταγράφω exactly as here = 'to paint.' A wig would be the only thing that can cover the hair properly. We may read then τῆς φενάκη, one of Lucian's words (μ = φ, π = κ, as often). κλέπτων then becomes κλέπτεν.

In the last two lines it is hard to see how αἰδώς can be the subject of κατέγραφεν and agree with στέψασα. The subject must be the woman herself, who is ἄχρους, of a bad complexion. For αἰδώς we should read εἰδώς (cf. L. and S. εἶδος, 2, εἶδω εἴχρως), construed either with ἐρύθημα = 'a false blush on her face,' or, more idiomatically, with ἄχρους = 'he has no colour on her face.' Cf. ἄχαλκος ἀσπίδων.



**A. P. ix. 142. 2. [To Pan in a grotto.]**

ὃς πέτρινον τόνδε κέκευθε δόμον.

This line, like the others, should contain a reference to water. We should read ὄχευσε=‘made a channel of water into it.’

**A. P. ix. 143. 3, 4. [Antipater. To a statue of Aphrodite.]**

πόντῳ γὰρ ἐπὶ πλατὺν δειμαίνοντι  
χαίρω, καὶ ναύταις εἰς ἐμὲ σωζομένοις.

As the author uses the phrase πλατὺ πόντον in ix. 407. 1, we should read πόντον here also, the construction being: χαίρω ἐπὶ δειμαίνοντι πλατὺ πόντον καὶ ναύταις=‘I rejoice in him that fears the broad sea and in the sailors who came safely to me.’

Editors who retain the text assume that δειμαίνοντι is intransitive, but cannot construe ἐπὶ πλατύ.

**A. P. ix. 144. 3, 4. [Anyte. To a statue of Aphrodite.]**

ὄφρα φίλον ναύτησι τελῇ πλόον ἀμφὶ δὲ πόντος  
δειμαίνει, λιπαρὸν δερκόμενος ξόανον.

Aphrodite is the subj. of τελῇ, this because the sea, looking at her statue *lulls its terrors* δείμ’ ἐνῆ.

**A. P. ix. 145. [Diogenes meeting Croesus in Hades.]**

εἶπεν’ “Ἐμοὶ καὶ νῦν πλείω τόπος’ ὅσσα γὰρ  
εἶχον  
πάντα φέρω σὺν ἐμοί· Κροῖσε, σὺ δ’ οὐδὲν  
ἔχεις.”

Pl. read πλείων=‘I have now more ample place.’ But why should Diogenes give such a strange reason? How

could he have more place unless he were stouter? Some reference is necessary to what he claimed to have even when he was alive, proving the claim when he was dead; otherwise καὶ νῦν is pointless. He claimed that the wise possessed more than a king, as is indicated in line 1 by σοφὸν γῆρας. We should then read

ἐμοὶ καὶ νῦν πλείω· σοφὸς ὅσα γὰρ εἶχον κ.τ.λ.

‘Even now I have more: all I had as a wise man I bring with me.’ τ=σ, as often.

**A. P. ix. 149. 1. [Antipater.]**

Ἀριστείδης ὁ βοκέρριος.

In ix. 255 he is simply περιχρὸς. Should we not read ἐπιχώρατος=‘born and bred in the country’?

**A. P. ix. 159. 3, 4. [A man throwing a stone at a skull.]**

καὶ λίθον ῥῖκεν

κωφὸν μὲν δοκέων ἀλλὰ πνέοντα δίκης.

We should read δοκέειν=‘in appearance,’ to keep the balance between κωφόν and πνέοντα. The stone rebounded and blinded the man. The piece ends (lines 7-8):

καὶ πάλιν εἰς αἴδην κωλάζετο· τὴν ἰδίην δὲ

ἔκλαυσεν χειρῶν εὖστοχον ἀφροσύνην.

Pl. emended to ἐκολάζετο, which editors imagine to mean ‘he was punished here, and will be punished in Hades.’ The key to the correct interpretation is perhaps in εὖστοχον ἀφροσύνην. We may therefore emend to:

καὶ βάλ’ ἄνους Ἀΐδην κοῦχ’ ᾔζετο·

‘The irreverent fool hit Hades, but rued his fool’s aim.’

**A. P. ix. 169. 5, 6.** [Palladas. The uselessness of teaching,]

ἀλλ' ἔν' ἀφορπάζῃ Βρισηίδα πρὶν Ἀγαμέμνων  
τὴν Ἑλένην δ' ὁ Πάρις πτωχὸς ἐγὼ γενόμεν.

Palladas' scansion is certainly weak, but if he wrote *πρὶν*, he deserved to be a poverty-stricken lecturer. He probably wrote Βρισηίδ' ἀβρήν.

**A. P. ix. 174. 7, 8.** [Palladas. A Schoolmaster's vexations.]

κλέπτει δ' ἐξ ὀλίγων μισθὸν καὶ χαλκὸν ἀμείβει  
καὶ μόλιβον μίσγει καὶ τὸ ἔθος δέχεται.

The *τροφός* is the subject. A slight change gives καὶ τοῦ ἔθους δ' ἔχεται = 'he clings to his old tricks.' For δέ trajected, cf. ix. 173. 3, καὶ μετὰ δ' Οὐλομένην (Palladas). ἔθος cannot mean 'tip.'

**A. P. ix. 177. 1, 2.** [A Phrygian at Ajax' tomb.]

Αἴαντος παρὰ τύμβον ἀταρβήτοιο παραστὰς  
Φρύξ' ἐπέων κακῆς ἦρχεν ἐπεσβολίης.

If ἐπέων is retained, it must mean 'from Homer's epic'; better is ὀπεών = 'a Phrygian servant.' Is not κακίης the reading, balancing ἀταρβ. in line 1? = 'the taunt of cowardice.'

**A. P. ix. 181.** [Palladas. To Fortune.]

ἀνεστράφησαν, ὥς ὁρῶ, τὰ πράγματα  
καὶ τὴν Τύχην νῦν δυστυχούσαν εἶδομεν.

The first line is barbarous. The true reading is suggested by line 3 of the next epigram on the same subject: τὰ σὰ ρεύματα, cf. x. 62, and is:

ἀναστρέφουσιν ὥς ῥόω τὰ πράγματα.

A. P. ix. 183. 3, 4. [Palladas. Fortune's temple a cook-shop.]

ἡ πρὶν ναὸν ἔχουσα καπηλεύεις μετὰ γῆρας  
θερμοδότις μερόπων νῦν ἀναφαινομένη.

This is sheer nonsense. How can even Fortune keep a shop after old age? P. wrote μετὰ χρείας.

A. P. ix. 184. [To the Lyric Poets of Greece.]

After calling Pindar a 'sacred mouthpiece of the Muses,' Bacchylides 'an eloquent Siren,' and Sappho 'the Aeolian Graces,' the MS. proceeds (line 3): γράμμα τ' Ἀνακρείοντος, continuing with picturesque language about other poets. γράμμα is certainly used elsewhere in the *Anthology* to denote 'poetry,' but is here very weak. We should read χρῶμα = 'the rich tones of Anacreon.' Antipater uses the phrase μελωδὸς χρώματος, A. Pl. 220. 5; χρῶμα, like χροιά, is the technical term for tone variety.

A. P. ix. 187. 1, 2. [To Menander.]

Αὐταί σοι στομάτεσσιν ἀνηρείψαντο μέλισσαι  
ποικίλα Μουσάων ἄνθεα δρεφάμεναι.

ἀνηρείψαντο denotes 'violent seizure'; it is hard to construe στομάτεσσιν with it. An easy correction would be ἀνα ῥάψαντο = 'culled the flowers of the Muses on thy lips and linked them together.' L. and S. quote the verb with ἀοιδῇν.

A. P. ix. 188. 5, 6. [On Plato.]

Σωκρατικῇ Σάμιον κεράσας μυκτῆρι φρόνημα  
κάλλιστον σεμνῆς σῆμα διχοστασίης.

Read σχῆμα. In viii. 37. 4, P. has the same slip.

**A. P. ix. 190. 1, 2. [On Erinna.]**

Λέσβιον Ἡρίννας τόδε κηρίον ἃ δυ τοι μικρὸν  
ἀλλ' ὅλον ἐκ Μουσέων κιννάμενον μέλιτι.

Pl. ἀδύ τι; Eustathius ἀδὺ τό. Some word is necessary to carry on the idea contained in κηρίον and driven home by μέλιτι. ἃ χύτο μικρόν = 'she shed little, but all poetic honey' should be read.

**A. P. ix. 226. 1, 2. [Zonas.]**

Λι δ' ἄγετε ξουθαὶ σιμβληίδες ἄκρα μέλισσαι  
φέρβεσθ', ἥ θυμέων ρικνὰ περικνίδια,

ἄκρα has no construction, unless it is an adverb, with a harsh meaning, 'on the tops of something.' A noun is needed in apposition with five accusatives which follow in lines 2-4. We should read ἔργα = 'come and cull your pasturages.' L. and S. quote Theoc. 22. 42, φίλα ἔργα μελίσσαις. Cf. v. 240. 2. v. 32 begins:

ποιεῖς πάντα, Μελισσα, φιλανθέος ἔργα μελίσσης.

**A. P. ix. 227, 6, 7. [Bianor. An octopus drops on a hare.]**

αὐτὰρ ὁ διοκηθεὶς κατακαίριος ἔμπεσε δειλῷ  
πτωκὶ παχυ σχοίνῳ κέϊτο γὰρ ὑπναλέος.

In vi. 291. 7, 8, we have εἶ διὰ πεκνῶν | σχοίνων. We may read then:

πτωκὶ· πυκνῷ σχοίνῳ κέϊτο γὰρ ὑπναλέος.

A. P. ix. 230. 3. [Honestus. The ascent of Parnassus.]

οὕτως καὶ σοφίης πόνος ὄρθιος.

Read *τόνος* = 'course'; cf. L. and S. III.

A. P. ix. 240. 5, 6. [Philippus. A goat saves a child from a ram.]

ἄρ' ἀποήρης

Ἡρακλῆς βρεφέων ὄκτισεν ἡλικίην;

Editors imagine that Hera has something to do with Heracles' saving the child's life, because Hera tried to kill Heracles! The author wrote *ἐπίουρος* = 'guardian.'

A. P. ix. 251. [Evenus. A worm devours books.]

Ἐχθίστη Μούσαις σελιδηφάγε, λωβήτειρα

φωλὰς, αἰὲ σοφίης κλέμματα φερβομένη,

τίπτε κελαινόχρως ἱεραῖς ψήφοισι λοχάζη

σίλφῃ, τὴν φθονερὴν εἰκόνα πλαττομένη;

φεῦγ' ἀπὸ Μουσάων, ἔθι τηλόσε, μηδ' ὅσον ὄψει

βάσκανον ἐν ψήφῳ δόξαν ἐπεισαγάγῃ.

Editors interpret *ψήφοις* in line 3 as *λόγοι*, and in line 6 of 'a vote.' The word must mean the same in both lines. *Μούσαις* in line 1 and *Μουσάων* in line 5 prove it means 'poetry,' with *ἱεραῖς* = 'inspired.' What poet's name resembles *ψήφος*? Sappho's. We can read then in line 3:

ἱερᾶς Σαπφοῦς σὺ λοχάζῃ,

an effective chiasmus, 'you, a black thing, stain Sappho inspired!' and in line 6, *Σαπφοί* = 'do not intrude your envious judgment in the case of Sappho.'



**A. P. ix. 256. [Antiphanes.]**

ἤμισύ μιν ζῶειν ἑδόκουν ἔτι, κείνο δ' ἔφυσεν  
 ἐν μόνον αἰπυτάτου μῆλον ἐπ' ἀκρεμόνος.  
 ἥ δὲ κύων δένδρων καρποφθόρος, ἥ πτιλόνωτος  
 κάμπη καὶ τὸ μόνον βάσκανος ἐξέφαγεν.  
 ὁ Φθόρος εἰς πολὺν ὄχλον ἀπέβλεπεν, ὃς δὲ τὰ  
 μικρὰ  
 πορθεῖ καὶ τούτους γηρὰν αἰ μ ελεγεν.

Some reference to another kind of curse is essential. This can be obtained by reading :

καὶ τούτου χηρὸν ἄγῃ μ' ἔλαχεν.

'Envy attacks great wealth : but whoever it is that ravages little store, his curse too it is that has widowed me.' A. P. ix. 84. 6 reads *χηρὸς* without a genitive ; ἄγῃ of a mysterious malice is found with *φθόρος* in Hdt. vi. 61. *λαγχάνω* is used of the hard lot of destiny, *e.g.* Theoc. iv. 40, and often.

**A. P. ix. 270. 1. 2. [Marcus Argentarius.]**

Κωμάζω χρύσειον ἐς ἐσπέριον χορὸν ἄστρων  
 Λεύσσω, οὐδ' ἄλλων λάξ ἐβαρυναρος.

λάξ ἐβάρυν· ἄρους was Schäfer's reading. Apart from the absurdity of imagining that we can 'make heavy with both heels the sleeps of others,' it is certain that ἄρος cannot be equivalent to ἄωρος. All that is necessary is to read ἐβάρυν· ὄρους = 'winepresses.' The author means to say that he treads his *own winepress of revelry*, using a poetic word to express a part for the whole. λάξ refers to the *λακτιστής* (cf. A. P. ix. 403) ; ὄρος is the *orbis olcarius*. ἄρος can accordingly be expelled with ignominy from any lexicon it sullies.

## A. P. ix. 272. [Bianor. An inventive bird.]

καρφαλέος δίψει Φοῖβου λάτρεις εὔτε γυναικὸς  
 εἶδεν ὑπὲρ τύμβου κρωσσίον ὀμβροδόκον,  
 κλάγξεν ὑπὲρ χείλους, ἀλλ' οὐ γένυς ἤπτετο  
 βύσσου.

Φοῖβε, σὺ δ' εἰς τέχνην ὄρνιν ἐκαιρομάνεις.  
 χερμάδα δὲ ψαλμῶν σφαῖρον ποτὸν ἄρπαγι χεῖλει  
 ἔφθανε μαιμάσσων λαοτίνακτον ὕδωρ.

As ὕδωρ cannot be construed with μαιμάσσων, we must construe it with ἔφθανε, and ποτόν with some verb concealed in the corrupt words ψαλμῶν or σφαῖρον. An easy correction of the latter is σπείρων, 'scattering'; cf. Eur. *Andr.* 167, σπείρων δρόσον, an exact parallel.

We are left with χερμάδα δὲ ψαλμῶν. χερμάδι σπείρων ποτόν, 'scattering water with a stone,' is convincing. An easy change produces ψακάδων. The true reading then is:

χερμάδι δὲ ψακάδων σπείρων ποτόν, ἄρπαγι  
 χεῖλει κ.τ.λ.

'And scattering the liquid drops with a stone, he, with greedy beak, eagerly anticipated the water the stone thus cast up.' The editors' suggestions are an inexhaustible source of joy.

## A. P. ix. 284. 3, 4. [Crinagoras. Corinth fallen.]

αὐτίκα καὶ γὰρ σῇ χθαμαλωτέρῃ εἴθε, Κόρινθε,  
 κεῖσθαι καὶ Λιβυκῆς ψάμμου ἐρημοτέρῃ.

Editors hail Herker's γαίης with joy, although 'lie lower than the earth' is frigidity itself. The reference to the sands of Libya requires some similar reference to a well-known plain in the previous line. Such a plain almost bordered on Corinthian territory—the plain of Argos. C. wrote κάργειης (=καὶ Ἀργείης).



**A. P. ix. 290. 4, 5. [Philippus. A shipwreck.]**

ἰστὸς δὲ πᾶς ὄλισθεν εἰς ἄλα πτύσας  
φορτὶς δὲ σῦρεν αἶδαν πλανώμενον.

Pl. emended to ἐσύρετ' ἐς αἶδαν πλανώμενον what he did not understand. As there is only one human being mentioned in the epigram we may be sure that πλανώμενον is sound, the corrupt word being αἶδαν, which editors consider genuine. A slight change yields σῦρε νηῖα = 'swept him away, a powerless wanderer,' or, 'an unskilled wanderer.' [See L. and S., νῆις, where ναυτιλίας is quoted, an exact parallel.]

**A. P. ix. 291. 5, 6. [Crinagoras.]**

οὕτως καὶ ἱεραὶ Ζηνὸς δρύες ἔμπεδα ρίζαις  
ἐστᾶσιν, φύλλων δ' αὔα χέουσ' ἄνεμοι.

Pl. reads οὕτω καὶ ἱεραί. It is not difficult to extract the true reading οὕτως αἱ σκικραί.

**A. P. ix. 300. 5, 6. [Adaius. A bull's horn becomes a drinking-vessel.]**

συλήσας κεφαλῆς δὲ διπλοῦν κέρας αἰὲν ἐκείνω  
ζωροποτῶν ἐχθροῦ κόμπον μὴ θανάτου.

A copy reads κόμπον ἔχει. May we not read ἀρεῖ (ἄρω) = 'he puts into fact his boast?' [Cf. xi. 64. 5. ποτὸν ἤομεν.]

**A. P. ix, 301. 5, 6. [Secundus.]**

ἀλλ' ἔτι καὶ πώλοισιν ἐρίζομεν· ἦρ' ἔτι λοιπὸν  
νῦν μοι τὴν σκολιὴν αὐχένι γαῖαν ἀροῦν.

ἔτι repeated is harsh. Read ἦ ρὰ τὸ λοιπόν (L. and S. λοιπόν, 2).

## A. P. ix. 305. 1, 2. [Antipater.]

Ὕδατος ἀκρήτου κεκορημένῳ ἄγχι παραστὰς  
χθιζὸν ἐμοὶ λεχέων Βάκχος ἔλεξε τάδε.

Pl. has a remarkable variant κοτέων. This could only have arisen as a mistake for κοιτῶν (κοίτη). λεχέων may be a gloss on either of these words. The same thing has happened in ix. 394. 2, where P. reads λέπη for ὀδύνη of Pl. which alone will suit the metre.

## A. P. ix. 309. 3, 4. [Antipater. A beldame dies of thunder-fright.]

ἦν ἄρα μέσσηι  
γῆρως καὶ θανάτου λειπομένη πρόφασις.

Editors persuade themselves that these words will construe. They join μέσση γῆρως καὶ θανάτου, leaving πρόφασις hanging in the air. The true reading is μεστῇ, the construction being ἦν ἄρα πρόφασις καὶ θανάτου λειπομένη μεστῇ γῆρως = 'sick though she was with age, she actually needed some (other) excuse for dying.'

## A. P. ix. 312. 1-4. [Zonas.]

ὦνερ, τῶν βαλάνων τὰν ματέρα φείδεο κόπτειν,  
φείδεο, γηραλέαν δ' ἐκκεραίζε πίτυν  
ἦ πεύκαν ἦ τάνδε πολυστέλεχον παλίουρον  
ἦ πρῖνον ἦ τὰν ἀυαλέαν κόμαρον.

We should read κρανέαν or κρανίαν in line 4.

**A. P. ix. 315. 3, 4. [Nicias.]**

μνᾶσαι δὲ κράναν καὶ ἀπόπροθι, ἂν ἐπὶ Γίλλῳ  
Σῖμος ἀποφθιμένῳ παιδί παριδρύεται.

Instances exist of a short *v* in compounds of ἰδρίω.

The difficulty here is *παρα*. Query *παρηρτέετο*?

**A. P. ix. 316. 5, 6. [Leonidas. Hermes and Heracles.]**

ἄμφω μὲν θνατοῖς εὐάκοι ἀλλὰ ποθ' αὐτοῦς—  
αἱ τῶμαι παραθῆς ἀχράδας, ἐγκέκαφεν.

In the sixth line we should read αἱ τήγ' ἐμοὶ παραθῆς  
ἀχράδας = 'if you give me figs, he gulps them down.' Pl.  
has αὐτῷ μοι παραθείς.

**A. P. ix. 324. 4. [Mnasalcas.]**

ἀ δ' ἀγρία Μοῦσ' ἐν ὄρει μὲν εἶται.

*i.e.* μέλεται. Cf. xi. 41. 5, κῶμοί τε μέλονται.

**A. P. ix. 325. [Mnasalcas.]**

πρὶν μὲν ἀλικλύστου πέτρας ἐν βένθεσιν ἥμαν  
εὐαλδὲς πόντου φῦκος ἀπαινυμένα·

νῦν δέ μοι ἱμερόεις κόλποις ἔντοσθεν ἰαύει

λάτρις εὐστεφάνου Κύπριδος ἀβρὸς Ἑρως.

In the first line we should read ἥμμαι = 'I was clinging to'; the genitive πέτρας has then a slightly easier construction. For κόλποις Salmasius read κόλπων. Is it possible to read καμπῆς = 'my spiral'?

## A. P. ix. 329. 1. [Leonidas of Tarentum.]

Νύμφαι ἐφνυδρίαδες, δώρου γένος, ἀρδεύοιτε  
τοῦτον Τιμοκλέους κᾶπον ἐπεσσύμεναι.

! χλωρόν. In ix. 669 it is used of water.

## A. P. ix. 330. 7. [Nicarchus. Pan to a trespasser.]

ἦν δὲ πίρῃς ἐπίτηδες ἔχων πάθος.

We should read *πορῆς* = 'if you are purposely suffering with desire, because you are a *παθικός*.' Pan says he will *πεγίξαι* any who annoy him: if anybody deliberately comes to him *for that very purpose*, he will not gratify him, but will break his head.

## A. P. ix. 333. 1. [Mnasalcas.]

Στῶμεν ἀλινρράντοιο παρὰ χθαμαλὰν χθόνα πόντον·  
*i.e.* χθόν' Ὀποῦντος, 'of Opus.'

## A. P. ix. 336. 3, 4. [Callimachus. A dedication.]

ἀνδρὶ ἱπείῳ  
θυρωθεὶς πεζὸν κἀμέ παρφεκίσατο.

Pl. ἀνδρὶ δὲ ἱππεῖ. The editors have exhausted their ingenuity in trying to restore this epigram. The true reading, indicated in *κἀμέ*, is δὲ πεζῷ. *Θυρωθεὶς* is a corruption of the dedicator's name, *e.g.* Τιμόθεος.

## A. P. ix. 338. 5. 6. [Theocritus. Pan and Priapus near Daphnis. (Epigr. iii.).]

ἀλλὰ τὸ φεῦγε,  
φεῦγε μεθεὶς ὕπνου κῶμα καταγόμενον.

Theoc. MS. *καταγρόμενον*. As line 4 ends with *καθαπτόμενος* it is unlikely that the true reading will be one word. The scene is the mountains (l. 2, *ἀν' ὄρη*). May we read *κατ' εἰαμένην* = 'down to the meadow'?

**A. P. ix. 340. 1, 2; 5, 6. [Dioscorides.]**

Ἀὐλοὶ τοῦ φρυγὸς ἔργον ῾Τάγνιδος, ἥνικα Μήτηρ  
 ἱερὰ τὰν Κυβέλοις πρῶτ' ἀνέδειξε θεῶν . . .  
 εἰ δέκε λαινίτης ποιμὴν πάρος οὐπερ αἰίσας  
 ἐγνώθη Φοίβου κείνον ἔδειξεν ἔρις.

The epigram claims the invention of the flute for Hyagnis, disputing the claim of Marsyas, as ix. 266 does. The last lines are difficult mainly because of κείνον. This word can only refer to Hyagnis, the Κελαινίτης ποιμὴν.

The lines emphasise the excellence of Hyagnis' invention by showing what *would have happened* if Hyagnis had challenged Apollo and not Marsyas. This is quite clear from ix. 266. As Φοίβου ἔρις cannot possibly stand without some word to help out its meaning, we are bound to read:

Φοίβου κείνῳ ἔδειξ' ἂν ἔρις.

Line 5 is an indirect question, εἰ meaning 'whether.' The essential word is πάρος = 'the first discoverer.' A slight change produces:

εἰ δὲ Κελαινίτης ποιμὴν πάρος εὖ κέρα ἄσας  
 ἐγνώθη, Φοίβου κείνῳ ἔδειξ' ἂν ἔρις.

'Whether the Kelaenian shepherd has been rightly thought to have played first on the flute, a contest between him and Apollo *would have* proved,' i.e. Apollo would have been beaten. For κέρα see L. and S., κέρας III. 2, 'the Phrygian flute.' For ἐγνώθη ἄσας, cf. Thuc. i. 124:

εἰ γνωσθησόμεθα ξυνελθόντες.

**A. P. ix. 366. 8. [Julian.]**

ἐγγύην φεύγειν δὲ Θαλῆς Μιλήσιος ἡύδα.

Unless this verse is written in the Byzantine style, in which quantity is fixed by accent, ἐγγύην should be an infinitive ἐγγυάειν. Cf. χνοάειν, A.P. xiv. 126. 4.

**A. P. ix. 377. 9. [Palladas.]**

The author complains of the hosts who serve up nothing but salt dishes, among which are :

ὄρβια καὶ μόσχεια.

Edd. all read ὄρβια, obvious nonsense. The true reading is ὄρφια, a diminutive of ὄρφος. Cf. *Ar. Vesp.* 493.

**A. P. ix. 384. 1, 2. [The Roman Months.]**

ἐξ ἐμέθεν λυκάβαντος υπηελίοιο θύρετρα  
 Ἀysonίοις ὕψος δέρκεται Ἡέλιος.

*υπηελίοιο* is a corruption due to *Ἡέλιος* in the next line. As in every other couplet of the piece there is a reference to the fertility of the year, we should have a similar reference in this, the first line, to give the keynote to the remainder. We can confidently read *ἐπηετάνοιο*.

In the next line the difficulty is *ἔψος*. *θύρετρα* is the accusative after *δέρκεται*. The author must be describing some Roman custom peculiar to January. Such was the chalking up of the album: the author then wrote some form of *γίψος*, the first letter of which appears as the final letter of *Ἀysonίοις*, by a common corruption. We may read then: *Αἰτόνιος γίψω* = 'sees the gates of the year in chalk.'

**A. P. ix. 395 E. [Palladas. Odysseus' folly.]**

Ὡς οὐδὲν γλύκιον ἧς πατρίδος εἶπεν Ὀμηρος  
 ἐν γὰρ τοῖς Κίρκης ἔκχυτον οὐκ ἔφαγεν,  
 οὐ μόνον εἰ καὶ καπνὸν ἀποθρόσκοντ' ἐνόησεν  
 εἶπεν ἂν αἰμώζειν καὶ δέκα Πηνελόπαις.

For *Ὀμηρος*, read *ὁ μῶρος*, as the last couplet demands.

**A. P. ix. 397. 5, 6.** [Palladas. Demetrius slain by  
his mother.]

ἦν δὲ θάνης παλάμησιν ἐμαῖς, μήτηρ μὲν ἀκούσω  
δύσμορος, ἀλλ' ἐν ἐμῇ πατρίδι σωζομένη.

*i.e.* σῶσ' ὄνομα = 'I have saved her reputation.'

**A. P. ix. 398.** [Julianus the Prefect.]

ὀλκὰς ὕδωρ προφυγοῦσα πολυφλοίσβοιο θαλάσσης  
ἐν χθονὸς ἀγκοῖναις ὤλετο δημητρίας·  
ἰσταμένην γὰρ πυρσὸς ἐπέφλεγε· καιομένη δὲ  
δυσμενέων ὑδάτων συμμαχίην ἐκάλει.

Pl. reads *μητερίαις*. The true reading, fixed by *δυσμενέων*,  
is *δηοτέρας*.

**A. P. ix. 399.** [Julianus the Prefect.]

Ἡέλιον νίκησε τεὸς νόος ἡδὺ φαείνων,  
αἰὲν ἀπαστράπτων βροτοφεγγέα πάνσοφον αἴγλην,  
ἡδυφαῆ, χαρίεσσαν ἀπαστράπτουσαν ἀδύτως.

*i.e.* ὁδῖταις = 'on the wayfarers,' exactly as the sun would do.

**A. P. ix. 409.** [Antiphanes.]

εἴ τινα μὴ τέρπει λωτοῦ χέλυσ ἢ γλυκὺς ἦχος  
ψαλμῶν ἢ τριγέρων ρεκτάρκος Βρόμιος  
ἢ πέυκας, κοῦροι, στέφανοι, μύρα. λιτὰ δὲ δειπνῶν  
λαθροπόδας τρώκτης χερσὶ τίθησι τόκους.  
οὗτος ἐμοὶ τέθνηκε· περι μνηστὶν δὲ παρίρπω  
νεκρὸν ἐς ἀλλοτρίους φειδόμενον φάρυγας.

In line 3 the reading is *πεῦκαι* (Ruhnken), *γυροὶ στέφανοι* =  
'circular chaplets.'

In line 5 we might read *πῶρ' ἀπληστον δὲ παρίρπω*. *ἀπ-*  
*ληστον χρημάτων* occurs in Hdt. = 'the greedily miser.'



A. P. ix. 413. 3, 4. [Antiphilus. The island  
Terebinthus.]

αἱ δ' ἀγχοῦ μεγάλαι τε καὶ εὐρέες, ἀλλ' ἐπὶ πουλὺν  
τρηχεῖαι. μεγέθει τοῦτο περισσότεραι.

αἱ agrees with τρηχοί. 'The others are big, but rough: in size only they are better,' is the sense required, i.e. μεγέθει ὃ' ὤδε.

A. P. ix. 414. [Geminus. The Paliurus.]

ἡ παλίουρος ἐγὼ, τρηχὺ ξύλον, ἵος ἐνέρκει  
τίς μ' ἄφορον λέξει τῶν φορίμων φύλακα.

It is better perhaps to read ἡ ὅτ' ἐν ἔρκει τίς μ'. . . ; = 'will anybody call me unproductive, as far as I am in a hedge?' τίς being interrogative (cf. ix. 709, ἃ τίς).

A. P. ix. 420. [Antipater.]

Μὴ κλαίων τὸν Ἔρωτα δόκει, Τηλέμβροτε, πείσειν  
μηδ' ὀλίγῳ παύσειν ὕδατι πῦρ ἀπνεές·  
χρυσὸς Ἔρωτος αἰὲν παιώμιος, ἐσβέσθη δὲ  
οὐδὲ τότε ἐν πολλῷ τικτόμενος πελάγει.

For *ἀπνεές* some word is needed to parallel *παιώμιος*. Such a word would be *ἀνακός* (= *ἀνέγκαστος*), used by Eupolis. The corruption may be explained as follows: *ν* became *π*, as A. P. ix. 418. 6. *παιώνων* for *Ναυερώνων*. *Ακ* became *Νε*, an even commoner confusion.

A. P. ix. 423. 7, 8. [Bianor. Sardis destroyed.]

Βοῦρα καὶ εἰς Ἑλίκην κεκλωσμένα, αἱ δ' ἐνὶ χέρσῳ  
Σάρδιες ἐμβυθίαις εἰς ἐν ἔκεισθε τέλος.

Ἑλίκη δὲ κεκλωσμένα is certain. N=ΔΕ, a corruption easy in itself, but inevitable after εἰς. What underlies καὶ εἰς? χέρσῳ shows there must be a contrast between Sardis on the *mainland* and Boura with Helice on the *seaboard*. If the missing word connoted water and informed us where the two towns were, it would perform a double duty. They were in the Peloponnese, the old name for which was Ἀπὶ γαῖα, a derivative of the root of *aqua*. We can then emend with absolute certainty to:

Βοῦρ' Ἀπίης Ἑλίκη δὲ κεκλωσμένα.

'Boura, on the Peloponnesian seaboard, and Helice, were submerged.' κ and π are very commonly interchanged.

A. P. ix. 427. 3, 4. [Johannes. To Berytus.]

τύμβος ὅλη γενόμην· ἕτερον δ' ἐς ἀπειθέα χῶρον  
δουπήσει κόπην ἱγὸς ἐπερχομένης.

Pl. reads δουπήσει κόπη. A later hand corrected P. to δουπήσεις, which Jacobs (and L. and S.) accept, with κόπη. This is objectionable, because it substitutes an easier for a harder reading. We might read δουπήσαι κόπην, a wish (cf. ἦ Ἀἴαντα λαχεῖν). As, however, the idea in the epigram is 'coming to port' (cf. στήσης, line 1; λύσης, line 2), it is more likely that we should read: λωφῆσαι κόπην='may thy oar rest in another place.'

## A. P. ix. 430. 1-4. [Crinagoras.]

τῆς οἰος γενεῇ μὲν Ἀγαρρικὴ ἐντὸς ἀράξεω  
 ὕδωρ πιλοφόροις πίνεται Ἀρμενίοις  
 χαῖται δ' οὐ μήλοισ ἀτε ποῦ μαλακοῖς ἐπὶ μαλλοῖς  
 ψεδναὶ δ', ἀγροτέρων τρηχύτεραι χιμάρων.

In line 1 we might read: Ἀγαρρικὴ, ἣν δ' ὄθ' Ἀράξεω, κ.τ.λ. = 'The race is Agarrican, and it (the sheep) used to be where Araxes is drunk by the Armenians.' Cf. xvi. 61. 5, 6.

The next couplet is not deeply corrupt. It conceals some antithesis to ψεδναί. We may read:

χαῖται δ' οὐ μήκους ὅ τ' ἔφν μαλακοῖς ἐπὶ μαλλοῖς.  
 'Its hair is not of the length that grows on soft fleeces.'

## A. P. ix. 433. 5, 6. [Theocritus. (Epigr. v.).]

ἐγγὺς δὲ στάντες λασιαύχενος ἐγγύθεν ἄντρου  
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

For ἐγγύς we may read ἀγχοῦ.

## A. P. ix. 437. 5, 6. [Theocritus. (Epigr. iv.).]

ἔρκος δ' εὐθ' ἱερὸν περιδέδρομεν.

i.e. εἰθια), because of the common confusion of e and r.

## A. P. ix. 439. 5, 6. [Crinagoras. A skull on the road.]

κεῖσο πέλας καταπρέμνιοι παρ' ἀτραπὸν ὄφρα  
 ἀθρήσας τί πλέον φειδομένῳ βίотου.

Editors remove κατα as a gloss on παρ. If they are right, we may perhaps finish the line by reading: ὄφρ' ἀπορή τις. ἀπορεῖν used as often in Plato and Aristotle of the hopelessness of settling a question. Haplography (of ὄπρ) may account for the omission.

A. P. ix. 460. 3, 4. [Achilles on seeing his divine armour.]

οἶδὰ νῦν ὅτι Παλλὰς ἐφ' Ἑκτορι χεῖρα κορύσσει  
ἡμετέρην.

For νῦν read λῖαν = 'I know full well.'

A. P. ix. 463. [Helenus on seeing Achilles in arms.]

Πηλείδην κοτέουσα πάλιν θώρηξεν Ἀθήνη  
ἔντισιν ἀθανάτοισι· τι ρίγιον ἔσσεται ἄλγος  
αἰνομόροις Ἐρώεσσι καὶ Ἑκτορι καὶ γενετῇρι  
ὅσποτ' ἂν ἔντεα ταῦτα θεὸς πόρεν ἀνέρι τῷδε.

In line 2 τό should be read = 'wherefore.' In the last line Plan. reads ὀππόταν. We should read ὀππότ' αἶ, as is clear from πάλιν in line 1.

A. P. ix. 481. 1, 2. [Julianus Scholasticus.]

ἐσπέριός μ' ἐδάμασσαν ὁμοῦ καὶ πρόϊος ὕπνος  
ὃς μὲν ἐπιβρίσας ὃς δέ με μὴ καλέσας.

i.e. ὃς δὲ μέλη χαλάσας, as ἐδάμασσαν shows.

## A. P. ix. 484. [Palladas. An ironical compliment.]

ἄσκον τῶν ἀνέμων ἔλαβέν ποτε δῶρον Ὀδυσσεὺς

πόντον ἐπιπλείων· χρῆμα γὰρ ἦν τι μέγα.

ἀλλ' ἐμὸς Λιόλος οὗτος ἔχων ἀνεμώλιον ἦτορ

ὄρνειον ἐκπέμπει τῶν ἀνέμων γεμίσας.

πνεύματα μοι πτεροέντα, φίλος, καὶ πνεύματα

πέμπεις·

οὐ δύναμαι δὲ φαγεῖν θλιβομένους ἀνέμους.

In line 5 καὶ πνεύματα should lead up to θλιβομένους = 'choked'; cf. ix. 486. 1:

τὴν λαπάραν τὴν αὐτὸς ἀποσφίγγξας ἀποπέμπεις·

We need a word instead of πνεύματα meaning the same thing. May we not read πεπνιγμένα? πνίγματα would be better, if a parallel were available. πεπνιγμένα would mean both 'strangled' (as the winds were in Odysseus' wallet) and 'cooked' (as the 'winged wind' was which this Aeolus sent to Palladas. Cf. L. and S. πνίξω, II.). κ=π, αι=ε, as often.

## A. P. ix. 488. [Tryphon. The death of Terpander.]

Τέρπης εὐφόρμιγγα κρέκων σπιάδεσσιν ἀοιδὰν

κάθ' αὖ' ἐν ὀσθησας' ἐν Λακεδαιμονίοις

οὐκ ἄορι πληγαῖς οὐδ' ἐν βέλει, ἀλλ' ἐνὶ σύκῳ

χαίλα. φεῦ, προφάσεων οὐκ ἀπορεῖ θάνατος.

The key to the reading in line 2 is to be found in the last line: the *σπιάδεσσιν* of the death is the theme. We should read then *κάθ' αὖ' ἀνωίστως*: cf. A. P. ix. 228, ἀγγελίης ἀνωίστου.

**A. P. ix. 489. [Heliodorus Chariclea's jewel.]**

Παντάρβην φορέουσα πυρὸς μὴ τάρβει ἔρωήν·  
 ῥηιδίως Μοίραις καὶ τὰ δοκηταπέλει.

We should undoubtedly read here: *χ' αὖ τ' ἀδόκητα πέλει* [=καὶ ἄ τ', 'even what is'], τ' suiting the proverb well, and Μοίρας possibly.

**A. P. ix. 507. [Callimachus. To Aratus.]**

Ἡσιόδου τοδ' αἶσμα καὶ ὁ τρόπος· ὁ τὸν αἰοιδὸν  
 ἔσχατον ἀλλ' ὀκνέω μὴ τὸ μελιχρότατον  
 τῶν ἐπέων ὁ Σολεὺς ἀπεμάξατο· χαίρετε λεπταὶ  
 ῥήσιες, Ἀρήτου σύντονος ἀγρυπνίη.

Callimachus writes an epigram in honour of Aratus: he must have been damning him with faint praise indeed if he said to him: 'I am afraid he has copied the most honeyed parts of Hesiod's poetry.' His point is that Aratus has caught not only the style of Hesiod, but also his very honeyed speech. This idea can be restored by two simple changes:

ἀλλ' ἀγνοῶ πῇ τὸ μελιχρότατον, κ.τ.λ.

= 'The poet of Soli has copied not the worst bard in the world: but it passes my knowledge how he has copied the very sweets of that poet's words.'

On this reading Callimachus pays Aratus a most splendid compliment.

**A. P. ix. 512.**

Εὐμενέως Πρώτοιό δεδεγμένος ὄργια βίβλου,  
 Φιλοπόνου γραφίδεσσι δεδεγμένα βένθεα μύθων,  
 κοιράνου Ἀύσονίοισι διδάσκαλε, ἴλαος εἴης.

The florid style is remarkable. In line 2 we should perhaps read *δεδογμένα*, agreeing logically with *μύθων* = 'the deep dogmatic discourse of Philoponus' pen.'

**A. P. ix. 518. [Alcaeus. On King Philip.]**

Μακύνου τείχη Ζεῦ Ὀλύμπιε πάντα Φιλίππω  
 ἄμβατα· χαλκείας κλεῖε πύλας μακάρων.

Pl. has a remarkable variant—*ρέξε Φίλιππος*. Ὀλύμπιε is in both P. and Pl. Editors accept the reading of P. without explaining the variant in Pl. In ix. 519. 3, Alcaeus wrote:

ὥς ὄφελόν γε καὶ ἔγκαρον ἐχθροῦ ἀράξας.

It is very likely that he wrote here:

Ζεῦ Ὀλύμπι· ἄραξε Φίλιππος | ἄμβατα·

*πάντα* has all the appearance of a gloss.

**A. P. ix. 521. [To Sappho.]**

οὐκ ἄρα σοί γε ὀλιζον ἐπὶ κλέος ὥπασσε Μοῖρα  
 ἥματι τῷ πρώτῳ φῶς ἴδες ἡελίου  
 Σαπφοῦ· σοὶ γὰρ κρίσιν ἐν οὔμεν ἀφθιτον εἶμεν  
 σὺν δὲ πατὴρ πάντων νεύσεν ἐρισφάραγος.

*ἐπὶ* cannot possibly go with *ὥπασσε*. It must stand for *ἐπαί*—unless we construe it with *ὀλιζον* (writing *ἐπι*)=‘for too little a time.’ The objection is the hiatus after *γε*. We are obliged to emend. An easy correction is:

εὖ γ’ ἄρα σοὶ ἡγγυάλισεν, ἐπεὶ κλέος ὥπασσε, Μοῖρα.  
*κλέος* being the object of both verbs. ‘Destiny put glory well in thy power.’

In line 3 editors try to create some word re-echoed by *εἶμεν* in line 4—*e.g.* *ἐνείσαμεν* or *ἐνείομεν*: these plurals cannot stand after *Μοῖρα*. Good sense can be obtained by reading:

σοὶ γὰρ χρήσε χελύνην ἀφθιτον εἶμεν.

= ‘She foretold that thy lyre would be immortal.’ *χελύνη* is actually used by Sappho. Both *ἡγγυάλισεν* and *χρήσεν* are preparatory to the omnipotent nod of Zeus in the last line.



**A. P. ix. 542. [Crinagoras.]**

θάρσει καὶ τέτταρσι διαπλασθέντα προσώποις  
 μῦθον καὶ τούτων γράψα ἐνὶ πλέοσιν·  
 οὔτε σὲ γὰρ λείψουσι, Φιλωνίδη, οὔτε Βάθυλλον  
 τὸν μὲν ἀοιδάων, τὸν δὲ χερῶν χάριτες.

Editors, thinking the piece is dedicated to Philonides, retain *θάρσει*. It is strange that C. should begin 'cheer up': besides, it is probable that he addressed it to Philonides and Bathyllus in compliment. As these two used to interpret a whole piece unaided, we should read line 2 as *γράψα ἐνὶ πλέοσιν* = 'I have written for one actor a story formed for even more than four characters,' to give point to the skill of the two men about to be mentioned. If *θάρσει* is genuine, it can only mean 'I, in complete confidence.' In this sense, however, a participle would be more idiomatic, and we may read *θαρσήσας* [IK=HC].

**A. P. ix. 546. 1-6. [Antiphilus.]**

κὴν πρύμνη λαχέτω μέ ποτε στιβὰς αἶ θ' ὑπὲρ  
 αὐτὴν  
 ἡχεῦσαι ψακάδων τύμματα διφθερίδες.  
 καὶ πῦρ ἐκ μυλάκων βεβημένον ἢ τ' ἐπὶ τούτων  
 χύτρη καὶ κενεὸς πομφολύγων θόρυβος.  
 καὶ κ' ῥύπτοντα ιδιδοίμι διηκονον ἢ δη τράπεζαν  
 ἔστω μοι πρώτη νηὸς ὑπερθε σάνις.

*ἢ δὲ τράπεζα* is the correct ending of line 5. The first words were originally *καὶ κρύπτοντα*; a second hand has written *καὶ κε ῥύπτοντα εἶδοιμι*, and a third *ἴδοιμι*.

The line is a *wish*; any reading which includes *κε* is barbarous. Now, what comes before and after the disputed line? A fire, a pot, bubbling water, a table. As there is no mention of the important article, the food, *κρέας* in some form is certain. The real difficulty is *πτ*: this is a common corruption for *π*, as Dübner points out (ad. x. 41. 8). We can then emend to: *καὶ κρέ' ἐφέντα δ' ἴδοιμι διήκονον* = 'may I see, too, a servant putting the meat in the pot.' An exact parallel is Eurip. *Cycl.* 404:

ἐς λέβητ' ἐφῆκεν ἔψεσθαι μέλη.

A. P. ix. 551. [Antiphilus. A heron betrays  
Chalcedon.]

Καλχηδὼν δύστηνον ἐρωδιὸν ἐχθρὰ κολάζει·  
 τεῦ χάριν ὁ προδότης ὄρνις αἰὲν λέγεται  
 Φοῖβος ἐρεῖ· τεναγίτιν ὅτ' εἰς ἄλλα κῶλον ἐλαφρὸν  
 στήσας ψαμμίτην δόρπον ἐθημολόγει  
 δυσμενέες τότ' ἔβησαν ἐπὶ πτόλιν ἀντιπέρηθεν.

What is Φοῖβος ἐρεῖ? Should we not read φῆμις = 'public gossip'?

A. P. ix. 555. [Grinagoras. Sybota.]

Νῆσον τὴν εἰ καὶ με περιγράψαντες ἔχουσιν  
 μετρηῆσαι βαιὴν ἑπτὰ μόνον σταδίους  
 ἔμπης καὶ τίκτουσαν ἐπ' αὐλακα πῖαρ ἀρότρου  
 ὄβει καὶ παντὸς κάρπιμον ἀκροδρύον  
 ἄγχοθι Κορκύρης Φαιηκίδος· ἀλλὰ γελάσθαι  
 τῶι ἐπεωρίσθην τοῦτ' ἐθέμην ὄνομα.

In line 3 ἀροτρεῖ is certain; it occurs ix. 453. 3. γελάσθαι is simply impossible. Why should the island Sybota be so named to be made ridiculous? The true reading is: ἀλλ' ἀγελάτης | τῶν ἐπὶ ὠρίσθην = 'but as a troop leader of those over whom I have been appointed, I have taken my name.' The first line is harsh because of ἔχουσιν. If this is a third plural why does it end in *r*? Is it not clear that the reading is

Νῆσον τὴν, εἰ καὶ με περιγράψαι τις, ἔχουσιν  
 μετρηῆσαι βαιὴν ἑπτὰ μόνον σταδίους.

The island which, even if a man should map me out, measures (as it is small to measure) only seven stades, you, ploughman, will see, etc.'? On this reading alone can we find a true construction for τὴν, με, and σταδίους.

**A. P. ix. 560. 1, 2. [Crinagoras. An Earthquake.]**

Ῥιγηλὴ πασῶν ἔνοσι χθονός.

πασῶν can hardly mean 'beyond all others.' May we not read βάσεων='O dread shaking of earth's foundations'? L. and S. quote ῥίζα πάντων καὶ βάσις ἅ γὰ ἐρήρυσται.

**A. P. ix. 571. 5, 6.**

Πειθῶ Ἀνακρίοντι συνέσπετο· ποικίλα δ' αὐδᾶ  
Ἀλκαῖος κυκνω Λέσβιος αἰολίδι.

Plan. reads κύκνω. Αἰολίδι is invented by editors, which they interpret 'Aeolic.' The word could only mean 'for a son of Aeolus.' It is clear that the MS. Αἰολίδι can mean only 'in Aeolis,' or in the 'Aeolic tongue.' αὐδᾶ makes it quite certain that the latter is here intended. We may read then with certainty

Ἀλκαῖος, κύκνος Λέσβιος, Αἰολίδι.

'Alcaeus, the Lesbian swan, speaks in Aeolic.' Cf. A. P. vii. 19: Ἀλκμᾶνα . . . τὸν . . . κύκνον.

**A. P. ix. 576. 1, 2. [Nicarchus.]**

Παρθένε Τριτογένεια, τί τὴν Κύπριν ἄρτι με λυπεῖς  
τοῦμὸν ἀρπάξασα δῶρον ἔχεις παλάμη;

Pl. emended ἀρπάξασα δ' ἐμόν. The author wrote τοῦμὸν ἀπὸρὶξ ἢ σῆ.

**A. P. ix. 598. 5-7. [Theocritus. (Epigr. xviii.).]**

τοῦτον δ' αὐτὸν ὁ δῆμος, ὥς σάφ' εἰδῆς  
ἔστας' ἐνθάδε χάλκεον ποήσας  
πολλοῖς μῆσιν ὅπισθε κἀνιαυτοῖς.

In line 6 we should read ποθήσας='in fond memory.'

## A. P. ix. 600. 7, 8. [Theocritus. To Epicharmus.]

σωρὸν εἶχε ῥημάτων μεμνάμενοις  
τελεῖν ἐπίχειρα·

The vulgate reads *σωρὸν γὰρ εἶχε*, but P. is a better authority. Theocritus, perhaps, wrote *ἄστωρ εἶχε ῥημάτων* = 'he had the very finest speech for all who remembered to pay him a reward for it.' *ἄστωρ*, used with *γλώσσης* by Aeschylus, appears in Theoc. 13. 27,

## A. P. ix. 604. 1, 2. [Nossis.]

Θαυμαρέτας μορφὰν ὁ πίναξ ἔχει· εὖ γε τὸ γαῦρον  
τεῦξε, τό θ' ὥραϊον τᾶς ἀγαροβλεφάρου.

i.e. τὸ χλοερόν, as ὥραϊον indicates (L. and S. III. 2). She writes ix. 605. 3 ἴδ' ἂ χάρις ἀλίκον ἀνθεῖ.

## A. P. ix. 615. 5, 6. [Leontius Scholasticus.]

Φρηνοο φηος πᾶσι Θεοδορίας ὥς ἐτεὸν δη  
κὰν τούτῳ καθαρὴν δεικνύμενος κραδίην.

This replies to 'who cleared the place and built the edifice?'

φρὴν σοφὴ ὥς πᾶσιν Θεοδορίας

is just what a scholastic would say for 'wise-hearted Theodore.'

## A. P. ix. 644. 9. [Agathias Scholasticus.]

τλήμονες οἱ πλουτοῦντες ποικιλοῖσι συνόντες.

Pl. οἱ πλουτοῦσι καὶ οἱ κείνοισι. He thought *π* was a corruption of *κ* = *καί*; hence *πλουτοῖσι*. But *π* has ousted *κ*: read then *πλουτοῦντες ἢ οἱ κείνοισι συνόντες*.

## A. P. ix. 653. 6. [Agathias Scholasticus.]

Ναὶ τάχα τῆς Ἀρετῆς πιστότατον θάλαμος.

Pl. πιστότατος. The first five lines say that, when Hesiod declared the Gods put sweat before virtue, he must have meant Agathias' house, to which he climbs up a long ladder; he can see (line 5) the water from the height, ἐψόθει. This last word must be repeated in some form in line 6, otherwise ναὶ τάχα is pointless. The author wrote ἐψότατοι = 'Yea, in very sooth, my chamber is the *very pinnacle* of Virtue.' The word was written ἐπσότατον, then the cross bar of the π was joined to that of υ, which in uncials would closely resemble τ, the result was πισότατον, which soon became πιστότατον.

## A. P. ix. 742. 4, 5. [Philippus. On Myron's bull.]

τέχνα δὲ ζωπόνησεν ὄψιν ἔμπνοον  
ὥς πολλάκις με κάπομυκᾶσθαι θέλειν.

The subject of θέλειν is not με but τέχνα = 'Art made me alive so that it wants me even to low.'

## A. P. ix. 746. [King Polemo.]

ἐπὶ τὰ βοῶν σφραγίδα βραχὺς λίθος εἶχεν ἰασπς  
ὥς μίαν ὥς πάσας ἔμπνοα δερκομένας.  
καὶ τάχα καὶ ἀπέρεψε τὰ βοΐδια· νῦν δὲ κέκλειται  
τῇ χρύσῃ μάνδρᾳ τὸ βραχὺ βουκόλιον.

This imitates an epigram by Plato (ix. 747) on the same subject. In line 2 we may read εἰς μίαν construing with εἶχε = 'so as to form one.' A feminine could easily be supplied, e.g. ἀγέλην; cf. A. P. vii. 421. 14:

χάριτας Σοφίαν τ' εἰς μίαν ἡρμόσαο.

ἀπέρεψε = Plato's ἀπέφενγε. We might read καὶ ὅρ' ἀφέρψε.

**A. P. ix. 778. 5. [Philippus. A woven present to Caesar.]**

Καίσαρι δ' ἀκείνου χάρις ἤλθομεν.

The subject of ἤλθομεν is the gift of the queen, who had worked it, κερκίσιν ἱστοπόνοις. We should read δ' ἡ πηγῶν χάρις = 'the gift of her web.' πηγῶν would be nearer, but has no better authority than Hesychius.

**A. P. ix. 791. [Apollonides.]**

Μητρὶ περιστρεφεα σηκὸν Κυθήρεια θαλάσση  
 κρηπίδας βυθίας οἶδματι πηξαμένη  
 χαίρει δ' ἀμφὶ σὲ πόντος ἐπὶ ζεφύροιο πνοῇσιν  
 ἀφρὸν ὑπὲρ νώτου κυανέον γελάσας.  
 εἵνεκα δ' εὐσεβίης ἱηοῦ δ' ὃν ἐγείνατο σείω  
 πόστουμος αὐχῇσι μέζονα φλοῦσι Πάφου . . .

Hecker's correction περιστεφέος σηκοῦ in line 1 is certain. Line 3 is a parenthesis; γέλασας should be read as the main verb, with Κυθήρεια as its subject and πηξαμένη in agreement. 'Thou, O Cytherea, having *had built for thee* the foundations of a shrine in the wave, the sea thy mother, didst smile over the foam (ὑπὲρ) of its dark-blue back (κυανέον).' In the last couplet ἐγείνατο is certain. An easy correction in the last line would be ἀθροῦσα = 'boapest that thou seest a greater thing than Paphos.' For θ, φ confused, see xii. 61. 2; λ, ρ are often confused.

**A. P. x. 8. 1, 2, 5, 6. [Archias. On Priapus.]**

Βαίως ἰδεῖν ὁ Πρίηπος ἐπαιγιαλίτιδα ναίω  
 χηλὴν, αἰθυίας οὐποτε ἀντιβίας . . .  
 ἀλλ' ἦν τις γριπύς με βοηθῶν ἢ καλαμευτῆς  
 φωνήσῃ, πνοιῆς ἱεμαι ὀξύτερος.

Line 2 should emphasise the apparent weakness of the god. May we read οὐχ ὅσον ἀντι μῆς? ἀντί = 'as good as,' L. and S. II. 2. The corruption may be due to the similarity of κ and π, and to haplography of -ον ἀντί.



**A. P. x. 23. 5, 6. [Automedon. Nicetes' oratory.]**

ναῦς ἅτε μυριόφορτος, ἕως ἐπὶ τέρματα μύθων  
ἔλθῃ ἀκυμάντους ἔμπροσθεν εἰς λιμένας.

Pl. emends ἔμπορος. Read εὐφρόσυν' = 'gaily.' Cf. v. 40. 6, ἀκτὴν εὐφρόσυνον, a nautical metaphor.

**A. P. x. 50. 3-10. [Palladas. Odysseus and Circe.]**

\*Εμφρων δ' ὦν Ὀδυσσεὺς τὴν νεότητα φυγὼν  
οὐχ Ἑρμοῦ φύσεως δ' ἰδίας ἔμφρονα λογισμὸν  
εἶχε γοητείας φάρμακον ἀντίπαλον.

For ἔμφρονα Dübner read ἔμφυντα. The suggestion is not a good one; φύσεως ἔμφυντα is harsh. May we read ἐν βρώμα? Palladas uses βρώμα, A. P. ix. 487, and βρωτός xi. 371. Cf. also xi. 377. 'Not from Hermes but from his own nature he had one antidote against witchery, to wit, his reason.'

**A. P. x. 56. 15-18. [Palladas. Women not judged by appearances.]**

ἡλικία τοίνυν ἥδε κρινετ' ἀλλ' Ἀφροδίτης  
οἴστρων εἰρήνην οὐδὲ τὸ γῆρας ἔχει.

\*Ορκοῖς λοιπὸν αἶί τε πεποίθαμεν' ἀλλὰ μεθ' ὄρκον  
ζητεῖν ἐστὶ θεοὺς δώδεκα καινερέου.

The suggestion τάδε κρίνεται completely spoils the balance with οἴστρων. χραίνω is used of conjugal infidelity by Soph. and Eur. (see L. and S.). We may read:

ἡλικία τοίνυν εἰ δὴ χρανεῖ, ἀλλ' Ἀφροδίτης, κ.τ.λ.  
'Well, then, if it is youth that is going to corrupt, why, even age, etc.' In line 17 we should read ὄρκοις λοιπὸν δῆτα, the last word suiting the author's bitter nature. In the last words the writer has in mind Eurip. *Medea* 492 foll. :

οὐδ' ἔχω μαθεῖν  
πότερα νομίζεις θεοὺς τότ' οὐκ ἄρχειν ἔτι  
ἢ καινὰ κέυσθαι θέσμ' ἐν ἀνθρώποις τὸ νῦν.

We should read καινά τ' ἔθη = ('and a new moral code') by adding a cross-stroke to the ο and to the ρ.



## A. P. x. 83. [Palladas.]

καὶ τὸ φρονεῖν πλουτεῦντι περίστασις, ὄχλος,  
ἀνάγκη

ζώνη ποικίλη καὶ κολάκων ἀνάγκη.

Jacobs read ζώνης ποικιλίη. For ἀνάγκη we may read *καναχή*. περίστασις = 'crowd,' as ὄχλος proves.

## A. P. x. 84. 3, 4. [Palladas.]

ὦ γένος ἀνθρώπων πολυδάκρυτον, ἀσθενές, οἰκτρὸν,  
φερόμενον κατὰ γῆς καὶ διαλυόμενον.

i.e. φνύμενον (written φεν-).

## A. P. x. 88. [Palladas.]

Σῶμα, πάθος ψυχῆς, ἄδης. μοῖρ', ἄχθος, ἀνάγκη  
καὶ δῆμος κρατερός καὶ κόλασις βασάνων.

Brodaeus read in line 2 *δεσμός*, which cannot be right, as the word recurs in the next line. We should read *Δεῖμος*, spelling all nouns after *ψυχῆς* with capitals.

## A. P. x. 92. [Palladas.]

ἐπεὶ δικάζεις καὶ σοφιστεύεις λόγοις  
κάγὼ φέρω σοι τῆς ἐμῆς ἀηδόνας  
ἐπίγραμμα σεμνόν, ἄξιον παρρησίας·  
οὐ γὰρ σὲ μέλπων τῆς Δίκης ὕπνου ἔχει.

A. P. x. 48 satirises an attorney, as here also. *σοφιστεύεις* is a word of contempt, *σεμνόν* an ironical compliment. We should read *οὐ γὰρ σὲ ὁ μέλπων*, κ.τ.λ. = 'I am a nightingale, and am never asleep to Justice.'

**A. P. x. 103. [Philodemus.]**

τὸν πρότερον θυμέλην μήτ' ἔμβλεπε, μήτε παρέλθης  
 ἀλλ' ἄπαγε δραχμῆς εἰς κολοκορδόκολα.  
 καὶ σῦκον δραχμῆς ἐν γίνεται ἦν δ' ἀναμείνης  
 χίλια· τοῖς πτωχοῖς ὁ χρόνος ἐστὶ θεός.

This is probably erotic, as nearly all Philodemus' epigrams are. It does not merely refer to a poor man's going to a shop where he used to buy dainties. In line 1 *παρέλθης* must mean 'go near'; it cannot possibly mean 'go past.' He says 'don't look at, don't go near what used to be your *θυμέλη*,' i.e. scene of action for your love tricks. *καὶ* (line 3) = 'in the same way figs are sometimes cheap, sometimes dear.'

In line 2 the meaning then must be 'Don't go to *θυμέλη*: you have no money: go to a cheaper mistress.' As the strange word *κολοκορδόκολα* contains the same component at the beginning and end, it is probable that it should be broken up into two or more parts. The last letters may be *λέχη*, *κόλα* and *χόρδη* = 'intestines.' May we invent *κολόχορδα λέχη* = 'go to a cheap mistress'? (Cf. xi. 34, on the same subject.)

**A. P. xi. 9. [Leonidas.]**

Μὴ πάλι μοι μετὰ δόρπον, ὅτ' οὐκέτι γαστέρα  
 πείθω,  
 οὐθατα καὶ χοίρων ἄρτα τίθει τεμάχῃ.

For *ἄρτα* editors read *ἄντα*, construed with *μοι* in line 1, an impossible feat. We should perhaps read *λιτά*.

**A. P. xi. 109.**

Οὐδ' ἐπικύβει ἔχει Δημήτριος οὐδὲν ὁ μικρός·  
 ἀλλ' ἔρριπται χάμαι πάντοτ' ἐπαιρόμενος.

For *ἔρριπται* we should read *ἔχριμπτε*.

## A. P. xi. 136. 5, 6. [Lucilius.]

Σάλπιγξον ταχέως ἀνακλητικόν· εἰς ἀνοχὰς γὰρ  
καὶ Πρίαμος κλαύσας ἡμερίων ἔτυχεν.

ἡμερίων cannot mean 'gentle.' Unfortunately ἡρεμίαν, an easy change, does not seem to mean 'peace from war.' A slight correction would give εἰμαρέως = 'easily,' to balance ταχέως.

## A. P. xi. 362. 3, 4. [Callimachus. Orestes and Pylades.]

οὐδ' ἔλαβ' ἐξέτασιν τοῦ Φωκεός, ἅτις ἐλέγχει  
τὸν φίλον, ἀλλαι χ' ἐν δρᾶμ' ἐδίδαξε μόνον.

Orestes is the subject. Read ἀλλ' εἴχ' ἐν δρᾶμ' ὅ, 'Orestes never *took* trial of Pylades' loyalty; he *had* a single act which taught him.'

## A. P. xi. 370. [Macedonius. To a painted woman.]

οὐ λαλέει τὸ κάτοπτρον· ἐγὼ δέ σε παλιν ἐλέγξω  
τὴν νοθοκαλλοσύνην φύκεϊ χειομένην.

Τοῦτο καὶ ἡδυλύρης ποτὲ Πίνδαρος ἐλέγχων  
εἶπεν ἄριστον ὕδωρ φύκεος ἐχθρότατον.

Line 1 should be ἐγὼ δ' ἀσείφηλον = 'but I will expose this paltry bastard beauty.' In line 3 the Aldine edition read αἰτὸς ἐλέγχων. A neuter is needed with τοῦτο, perhaps ἡθος.

## A. P. xi. 411. [On some hot baths.]

τοῦτο πυρὰν μᾶλλον κλήζειν δεῖ, κοῦ βαλανεῖον,  
ἣν ποθ' ὁ Πηλεΐδης ἦψε Μενoitιάδα  
ἣ τὸν Μηδείης στέφανον τὸν γαίτονα Ἐρινὺς  
ἐν θαλάμοις Γλαύκης εὔρεκεν Αἰσονίδου.

Read τὴν τ' ἦται Ἐρινέει = 'which the Fury kindled,' to balance ἦψε, line 2.

**A. P. xi. 421. [Apollinarius.]**

\* Ἄν μὲν ἀπόντα λέγῃς με κακῶς, οὐδὲν ἀδικεῖς με.  
 ἂν δὲ παρόντα καλῶς ἴσθι κακῶς με λέγων.

We should read οὐ θῆν to balance the strong asseveration ἴσθι.

**A. P. xii. 26. 3, 4. [Statilius Flaccus. Polemo a boy no more.]**

Νῦν θ' αὐτῷ Πολέμων ἀνασώζεται οὐκ ἔτ' ἀφῆσαι,  
 Φοῖβε, δασὺς δ' ἤκων οὐκέτι σῶος ἐμοί.

οὐκέτ' ἀφῆται (Brunek) is intolerable owing to οὐκέτι in line 4. The couplet forms one sentence, with some word concealed to balance δασύς. The piece continues:

αὐτὸς ἴσως σκιάσαι γένυν ἠΰξατο· θυέτω αὐτὸς  
 ἀντία ταῖσιν ἐμαῖς ἐλπίσιν εὐξάμενος.

Polemo is playing a double game; he has prayed for what the author did not want. Read then οὐ καθ' ἃ φησί, 'Not on the terms *he says*, Phoebus, but bearded.'

**A. P. xii. 50. 4: 7, 8. [Asclepiades.]**

τί ζῶν ἐν σποδῇ τίθεται; 4

Read τέτασαι (I. and S., τείνω, II.), to add point to ζῶν.

πίνομεν οὐ γὰρ ἔρως· μετὰ τοι χρόνον οὐκέτι  
 πουλὺν, 7

σχέτλιε, τὴν μακρὰν νύκτ' ἀναπανσόμεθα.

Meineke read πίνομεν· οὐ γὰρ ἐρῶς; The indicative for πίνωμεν (as in line 5) and the pl. followed by a sing. are harsh. We may perhaps read:

Πῖν', ἀμυνεῖ γὰρ ἔρων· κ.τ.λ.

'Drink, thou shalt ward off thy passion.' [Cf. xii. 57. 4. Ἐρως of MS. instead of an accusative.]

**A. P. xii. 66. 5, 6. [Meleager. Who owns Dorotheus?]**

ἐν φανερώῳ φωνεῦσιν, ἐμὴ χάρις· ἀλλ' ἀποχώρει·  
μημέτι πρὸς τὸ καλὸν καὶ σὺ μάταια φέρῃ.

Editors read ἀποχωρεῖ, 'The loves pronounce him mine—but he is going away!' Indeed a strange thing for him to do. The poet is addressing a *rival*, to whom he says, 'Begone.' ἀποχωρεῖν is used 'especially after a defeat' (L. and S.). In the next line, still addressing his rival, he says μή μ' ἔτι κ.τ.λ. 'Not a word more; you are another to make a vain attack on beauty.' This correction is proved by Plat. *Phaedr.* 254 B.: πρὸς τὴν τοῦ κάλλους φύσιν φέρεσθαι. L. and S., φέρω, B. I. 1. fin.

**A. P. xii. 71. 3, 4. [Callimachus. The loss of Cleonicus.]**

Ἦ ῥά σε δαίμων  
οὔμὸς ἔχει, χαλεπῇ δ' ἦντεο θευμορίῃ;

What is 'my genius?' χαλεπή demands ὁμός. Cf. O. T. 828.

**A. P. xii. 73. 5, 6. [Callimachus. To his heart.]**

οὐκισυνίβησον· ἐκέῖσε γὰρ ἡ λιθολεύσιος  
κείνη καὶ δυσέρος οἶδ' ὅτι που στρέφεται.

His heart is lingering near the boys. This last couplet should tell us which boy he haunts. May we not read: Ἀγχίστην διέβησον! διέβω (Callimachus), xii. 102. 1, 2.

**A. P. xii. 81. 3, 4. [Meleager.]**

ψυχρὸν ὕδωρ, νύχαι, ψυχρὸν τάχος, ἄρτι τακείσης  
ἐκ χιόνος τῇ μῇ χεῖτε περὶ κραδίῃ.

For νύχαι we should read αἰψα, as τάχος indicates.

**A. P. xii. 84. 3, 4. [Meleager.]**

ἔλκει τῇδ' ὁ βίαιος Ἔρως· φλόγα δ' οἷα προφαίνων  
 παιδὸς ἀπεστρέπτει κάλλος ἐραστὸν ἰδεῖν.

Some verb = 'to haunt' is needed. Such is ἐπιστρωφᾶ.  
 L. and S. quote parallels with θεοί and μέριμναι.

**A. P. xii. 99. 1, 2.**

Ἦγρεύθην ὑπ' Ἔρωτος ὁ μὴδ' ὄναρ οὐδ' ἔμαθον περ  
 ἄρσενά ποιμαίνειν θερμὸν ὑπὸ κραδίας.

For περ read with Mr. W. R. Paton πῦρ; it is confirmed  
 by πυρί in line 5. ἄρσενι will give excellent sense = 'a hot  
 passion for a male.'

**A. P. xii. 94. 1-4. [Meleager.]**

Τερπνὸς μὲν Διόδωρος, ἐν ὄμμασι δ' Ἡράκλειτος,  
 ἦδυεπὴς δὲ Δίων ὀσφύϊ δ' Οὐλιάδης.

Ἀλλὰ σὺ μὲν ψαύοις ἀπαλάχρως, ᾧ δὲ, Φιλόκλεις,  
 ἔμβλεπε, τῷ δὲ λάλει, τὸν δὲ . . . τὸ λειπόμενον.

Τερπνὸς μὲν should balance ψαύειν. May we not read ὑφάν?  
 The word occurs in xi. 366. μ and φ are often interchanged.

**A. P. xii. 130. 3, 4. [To Dorotheus.]**

οὐ δρυὸς οὐδ' ἐλάτης ἐχαράξαμεν, οὐδ' ἐπὶ τοίχου  
 τοῦτ' ἔπος, ἀλλ' ἐν ἐμῇ ἴσχειτ' ἔπος κραδίη.

i.e. κάετ', 'burns.' ισ = κ.

**A. P. xii. 134. 3, 4. [Callimachus.]**

τὰ δὲ ῥόδα φυλλοβολεῦντα

τῶνδρὸς ἀπὸ στεφάνων πάντ' ἐγένοντο χαμαί.

For ἐγένοντο we should read ἐχέοντο.



**A. P. xii. 135. 1, 2. [Asclepiades.]**

οἶνος ἔρωτος ἔλεγχος· ἐρᾶν ἀρνεύμενον ἡμῖν  
ἤτασαν ἐν πολλαῖς νικασόρην πρόποσις.

*Νικαγόρην προπόσεις* is rightly read by all editors. ἐν πολλαῖς is sound, agreeing with (κύλιξι).

**A. P. xii. 137. 3, 4. [Meleager. Imprecations on a cock.]**

γαῦρος ὑπὲρ κοίτας, ὅτε μοι βραχὺ τοῦτ' ἔτι νυκτὸς  
καὶ τὸ φιλεῖν, ἐπ' ἐμαῖς δ' ἀδὺ γελᾶς ὀδύναις.

Meleager wrote *κεῖτο* = 'still stored up for me' (L. and S. *κεῖμαι*, III.), complaining of the waste of *κειμήλια*.

**A. P. xii. 138. 3, 4. [Mnasalcas. A vine shedding its leaves.]**

μεῖνον ἐπ' Ἀντιλέοντι πεσεῖν ὑπὸ τὴν γλυκὺν ὕπνον,  
ἐστοτε τοῖς καλοῖς πάντα χαριζομένα.

For *ἐστοτε* read *ἴσθι τε* = 'be sure that.'

**A. P. xii. 150. 7-10. [Callimachus.]**

Ἔσθ' ἀμῖν χάκαστὰς ἀφειδέα πρὸς τὸν Ἔρωτα  
τοῦτ' εἰπαί καίρευ τὰ πτερὰ, παιδάριον·  
οὐδ' ὅσον ἀπτάραγόν τυ δεδοίκαμες· αἱ γὰρ ἐπωδαὶ  
οἴκοι τῷ χαλεπῷ τραύματος ἀμφότεραι.

So ends an epigram which says that poetry and poverty are the best cures for Love. Line 8 is the reading of Mr. W. R. Paton, and is clearly right. *ἀμφότεραι* refers to the two cures already mentioned. *χάκαστὰς* is the only difficulty. An easy change would be *χάκάστοτ'* = 'I have actually on every occasion (on which I am tempted) a plea to urge.' This is borne out by xii. 73, 3, where C. chides his runaway affections. ἦ ῥά τιν' ἐς παίδων πάλιν ᾤχετο.



**A. P. xii. 164. [Meleager.]**

ἥδὺ μὲν ἀκρήτῳ κεράσαι γλυκὺ νᾶμα μελισσῶν  
 ἥδὺ δὲ παιδοφιλεῖν καὐτὸν ἔοντα καλόν,  
 οἶα τὸν ἀβροκόμην στέργει Κλεόβουλον Ἕλεξις  
 θνατὸν ὄντως τὸ Κύπριδος οἰνόμελι.

In the last line the difficulty is the finding of a construction. We need some number, not singular, and some case at once nom. and acc. to agree with *both* Κλεόβουλον and Ἕλεξις, *i.e.* the dual. οἰνόμελι requires some word to denote 'mixture.' May we read ἐν δὴ ἄνωθ' ὁσίῳ? (the twain in purity making).

**A. P. xii. 165. [Meleager.]**

Λευκανθῆς Κλεόβουλος· ὁ δ' ἀντία τοῦδε μελίχρους  
 Σώπολις, οἱ δισσοὶ Κύπριδος ἀνθοφόροι.  
 Τοῦνεκά μοι παίδων ἔπεται πάθος· οἱ γὰρ Ἕρωτες  
 πλέξειν ἐκ λεύκον φασί με καὶ μέλανος.

Meleager constantly draws his metaphors from fire; cf. the remarkable couplet, xii. 92. 7:

ὀπτᾶσθ' ἐν κάλλει, τύφεισθ' ὑποκαόμενοι νῦν  
 ἄκρος ἐπεὶ ψυχῆς ἐστὶ μάγειρος Ἕρωτος.

φλέγω is one of his favourite words: cf. xii. 48. 4, οὐ φλέξεις; xii. 109. 4, φλέγεται. We may then read φλέξειν.

**A. P. xii. 178. 3, 4. [Strato.]**

Τοῦνεκ' ἔτι φλέγομαι καὶ νῦν ὅτε νυκτὶ λαχνούται·  
 δυόμενος γὰρ ὅμως ἥλιός ἐστιν ἔτι.

νυκτὶ is due to δυόμενος. We may read ἀπεικτα= 'when the accursed beard comes.' Strato is fond of the neut. plur. adverb. In xii. 229. 2, ν appears for π, ὑστερόπουν for ὑστερόπουν.

## A. P. xii. 186. 5, 6. [Strato.]

ἤξει σοι πῶγων, κακὸν ἔσχατον, ἀλλὰ μέγιστον.  
καὶ τότε ἐπιγνώσῃ τί σπάνις ἐστὶ φίλων.

The MS. makes Strato guilty of bathos. We should read ἀλλ' ὁ μέγιστον, 'but, what is the greatest evil of all, you will know then indeed (καὶ).'

## A. P. xii. 207. [Strato.]

ἐχθὲς λουόμενος Διοκλῆς ἀνενήνοχε σαύραν  
ἐκ τῆς ἐμβάσεως τὴν Ἀναδυομένην.  
Ταύτης εἴ τις ἔδειξεν Ἀλεξάνδρῳ τότε ἐν Ἰδῇ  
τὰς τρεῖς ἂν ταύτῃ προκατέκρινε θεάς.

An artist like Strato could not write the last line. Paris had to be bribed into giving his judgment. In this case Strato says no bribe would have been necessary; we may therefore read *προῖκα*. Ταύτης in line 3 = 'in exchange for it.' We may put a comma after it, altering ταύτῃ in line 4; but it is best to read ταύτην with the edd. in line 3, and ταύτης in line 4. The last line is then:

τὰς τρεῖς ἂν ταύτης προῖκ' ἀπέκρινε θεάς.

'He would have rejected the three goddesses for it, and unbribed too.'

## A. P. xii. 226. 5, 6. [Strato.]

ὃς εἰ πάλι μὴ ταχὺς ἔλθοι  
οὐκέτι μουνολεχεῖς κοίτας ἀνεξόμεθα.

Read κοίτέ, σ' ἀνεξόμεθα. (κοίτος, A. P. v. 172.)

**A. P. xii. 236. 3, 4. [Strato.]**

ὄντως ὡς ὁ κύων φάτνη ρόδα, μωρὰ δ' ὑλακτῶν  
οὔθ' αὐτῷ παρέχει τὰγαθόν, οὔθ' ἑτέρῳ.

φάτνη must be wrong: it is due to the proverb. A simple correction is φαίνει='discloses what is *contraband*'; cf. L. and S. φαίνω, A. 4.

**A. P. xii. 243. [Strato.]**

Εἴ με τὸ πυγίζειν ἀπολώλεκε, καὶ διὰ τοῦτο  
ἐκτρέφομαι ποδαγρῶν, Ζεῦ, κρεάγραν με πόει.

We should read ἐκστρέφομαι (cf. ποσὶν ἐξεστραμμένοις quoted in L. and S.). This gives point to κρεάγραν, 'crooked flesh-hook.'

**A. P. xii. 254. 3, 4. [Strato.]**

Τίς τούτων δοῦλος τίς ἐλεύθερος οὐ δύναμ' εἶπαι  
ἄνθρωπος τούτων κύριος οὐ δύναται.

A semicolon should be placed after εἶπαι, τίς introducing indirect questions with ἔστιν omitted. Line 4 should contain a question mark after κύριος, the meaning being, 'Is a man their master? Impossible.'

**A. P. xii. 256. [Meleager. His garland of lovely boys.]**

Lines 5, 6:

Ναὶ μὲν Ἡράκλειτον ἐπέπλεκεν, ὡς ἀπ' ἀκάνθης  
εἰς ρόδον· οἰνάνθη δ' ὥς τις ἔθαλλε Δίῳ.

Read εἰς, i.e. 'as it were inserting a rose.'

Lines 9, 10:

ἄβροκόμην δὲ Μυῖσκον. ἀειθαλὲς ἔρνος ἐλαίης,  
ἱμερτοὺς ἀρετῆς κλῶνας ἀπεδρέπετο.

For ἀρετῆς editors believe we need a name of a plant and of a boy. The fatal objection is the plural κλῶνας. All the other comparisons are made between *one* boy and *one* plant. The poet here is summing up: for ἀρετῆς we may read Ἐρατοῦς='he has plucked the lovely scions of Erato, Muse of love's poetry.'

## A. P. xii. 257. 1, 2. [Meleager.]

Ἄ πύματον καμπτήρα καταγγέλλουσα κορωνὶς  
ὄρκοῦρος γραπταῖς πιστοτάτα σελίσιν.

Salmasius read ἔρκοῦρος. It is probable that in any case a word will have to be invented. Would not ὄρχοῦρος (guardian of the fruit trees) be nearer the MS.? It would bear practically the same meaning as ἔρκοῦρος, but would anticipate more clearly ἀνθεσι συμπλέξαι, line 6.

## A. P. xiii. 5. 5, 6. [Phalæcus. On four victors.]

Καὶ τίς πατήρ τοι ; — Κλεινος ἢ οσπερ ἄμμιν.  
Ἕμπη δὲ νικῆς ; — Ἴσθμόν ἢ τύ δ' ἔμπη ;

We should interpret this line as follows : Clinus is the name of the father : this answer is given by one of the brothers ; whereupon the others say, ' the same is ours too ' ὅσπερ ἄμμιν (πατήρ ἐστὶ). ἦ is evidently redundant, as in the next line which has a similar error ; probably it is a scribe's mark to show that another speech begins. We may then write : Κλεινός (β) ὅσπερ ἄμμιν. Line 6 is uncertain.

## A. P. xiii. 6. 5, 8. [Phalæcus. To a statue of Lycon.]

ὅσσα γὰρ καθύπερθε λαμπρὸς ἀνὴρ  
μνᾶμα τοῦ χαριέντος ἔν τε λέσχῃ  
ἔν τ' οἴνῳ τόδε κᾶτι τοῖς ἔπειτα  
ἄγκειται, παράδειγμα τᾶς ὀπωπᾶς.

We should read καθυπέρχῃ, construing ὅσσα as an adverbial neuter = ' In those qualities wherein the man was famous, of them this is a memorial, etc.'

**A. P. xiii. 8. [Theodoridas.]**

ἐκ δολίχου τορασφυρήλατον, ὥς τάχει κρατήσας  
παῖς Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

Probably some proper name lurks under *τορα*. May we read *Θήρα* = 'in Thera'?

**A. P. xiii. 22. 1-5. [Phaedimus.]**

τόξον μὲν, ᾧ Γίγαντος ὤλεσας σθένος,  
ἴσχε βίης, Ἑκαεργ' ἀνάσσω·  
οὐ οἱ φαρέτρη λύεται λυκοκτόνος  
τοῖσδε δ' ἐπ' ἡιθέοις οἰστὸν  
στρέφειν Ἐρωτος, τόφρ' ἀλέξωνται πάτρη.

In line 3 read οὐ σὴ φαρέτρη = 'where thy quiver, etc.'

**A. P. xiii. 23. 3, 4. [Asclepiades.]**

ὃς πρέσβυς ὀγδώκοντ' ἐτῶν τὸν ἐκ νέων ἔθαψεν  
ἥδη τι τέχνα καὶ σοφὸν λέγοντα.

Probably some proper name is concealed under *ἐκ νέων*. May we not read *τέχνας καὶ σοφοῦ λαχόντα*?

**A. P. xiii. 27. 1, 2. [Phalaecus.]**

φῶκος ἐπὶ ξείνῃ μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα  
νεὺς οὐχ ὑπεξήνεικεν, οὐδ' ἐδέξατο.

i.e. οὐδ' ἐνήξατο. Cf. ix. 36. 2, ὀλκὰς . . . νηξομένη.

**A. P. xiii. 28. 5, 6. [Bacchylides or Simonides.]**

οἱ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων  
ἔθηκαν· κείνους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας.

For *κείνους* some word is needed beginning with a vowel. We might read *ἔσθλους*. The corruption may be due primarily to *κ* having taken the place of *εσ*.

## A. P. xiv. 43. 3. [De Scroto.]

Ἑπρακλέους ἦρε μὲν με συνεύνετις.

i.e. ἐρέφει με. L. and S. quotes λάχναι γένειον ἔρεφον.

## A. P. xiv. 59. 1, 2. [On the Argo.]

Τῆας πεντήκοντα μιῇ ἐνὶ γαστρὶ λαβοῦσα  
μηληστων πάντων ἔκτανον ἡγεμόνα.

It is improbable that the mother of the Argonauts would call her children pirates. μήκιστον='tallest' is an easy correction.

## A. P. xiv. 71. 1, 2.

Ἄγνός εἰς τέμενος καθαρὸς, ξένε, δαίμονος ἔρχου  
ψυχὴν, νυμφαίου νάματος ἀψάμενος.

i.e. καθαρὸν (eddl.), with ἀγνισθείς (eddl. ἀγνὸς πρὸς).

## A. P. xiv. 105. 1. [On the foot (πούς).]

εἰμὶ χαμαίζηλον ζῶων γένος·

Should we not read χαμαιζήλων with γένος='I am the child of animals that tread the ground'?

## A. P. xiv. 106. 3, 4. [On the same.]

ἣν δὲ τὸ λοιπὸν  
αἶρῃς, εὐρήσεις ἐπίρρημα τόπον.

For τὸ λοιπὸν we should read τελευτήν='the final letter.' For ἐπίρρημα we may read εἶτα τὸ ῥῆμα. The confusion is due primarily to the substitution of ρ for ο. Cf. v. 141. 2, Λατρίδew=Λατοῖδew.

**A. P. xiv. 124. 8, 9.**

σὺ δὲ τοῖσιν ἐπαλλιστα δάκρυα χεύσας

ἐπὰ καὶ εἴκοσ' ἔτεσσι βίου ποτὶ τέρμα περήσεις.

As the MSS. frequently write *στ* for *σ* or *τ*, we may read *σοῖς ἐνὶ πῆμασι*.

**A. P. xiv. 126. 8.**

αἰαῖ, τηλύγετον δειλὸν τέκος, ἥμισυ πατρὸς

τοῦδε καὶ ἡ κρυερὸς μέτρον ἐλὼν βιότου.

Probably we should alter *καὶ ἡ* to *γοῇ* = 'thou art mourned' (cf. A. P. 7. 371, *γοηθεῖς*), chill in death, attaining to half the span of life of thy father here (*τοῦδε*).

**A. P. xiv. 132. 1, 2.**

Κύκλωψ ἐγὼ Πολύφημος ὁ χάλκεος·

ἐγὼ should be *χῶ* = 'It is a Cyclops, yes, and Polyphemus.'

**A. P. xiv. 137. 1-4.**

δάκρυ παρὰ στάξαντες ἀμείβετε· οἶδε γὰρ ἡμεῖς,

οὓς τόδε δῶμα πεσὼν ὤλεσεν Ἀντιόχου

δαιτυμόνας, οἷσιν θεὸς δαιτὸς τε τάφου τε

τόνδ' ἔπορεν χῶρον.

In line 3 read *θείως* = 'he, by divine decree.'

**A. P. xvi. 54. 1, 2. [To Ladas.]**

οἶος ἔης φεύγων τὸν ὑπῆνεμον, ἔμπνοε Λάδα

θῦμον, ἐπ' ἀκροτάτῳ πνεύματι θεὸς ὄνυχα,

τοῖον ἐχάλκευσέν σε Μύρων.

In line 2 *θεὸς ὄνυχα* is grotesque. We should not try to get a word from *πνεύματι* to agree with *ἀκροτάτῳ*, but should in all probability read *γυμνὰ τ' ἔθεις ὄνυχι* = 'and didst run on thy toes, naked.' *ἔμπνοε* in line 1 has probably helped to create the corruption. Cf. xiv. 19. 2, *ὀρθὰ τρέχοντα*.



## A. P. xvi. 95. 1, 2. [Damagetus. Heracles and the Nemean lion.]

ἐκ Νεμέας ὁ λέων, ἀτὰρ ὁ ξένος Ἀργόθεν αἶμα  
πολλὸν ὁ μὲν θηρῶν μείζων, ὁ δ' ἡμιθέων.

Stephanus preserved the correct reading *μείζων*, agreeing with *αἶμα*. With a comma after *Ἀργόθεν* the construction is evident. Cf. xvi. 252. 1, *κἀγὼ, κύπριδος αἶμα*.

## A. P. xvi. 96. 1, 2. [Heracles and the stag.]

τί πρῶτον, τί δ' ἔπειτα φρεσὶν, τί δὲ λοίσθιον  
ὄσσοις

θαυμάσω τέχνης ἀνέρος ἡδ' ἐλάφου ;

i.e. *θαυμάζω*.

## A. P. xvi. 97. 4. [Heracles and Antaeus.]

καὶ φρίττω κρατερὸν τὸν θρασὺν Ἡρακλέην.

We should read *καθορῶν*.

## A. P. xvi. 102. 5, 6. [On Heracles.]

Ἀλκμήνης ὠδίνης ἔχει λίθος· αἱ δὲ μεγαυχεῖς  
ἐῷβαι νῦν μύθων εἰσιν ἀπιστότεραι.

Heracles is addressed personally in lines 2, 3 and 4 ; we should then read *ὠδινά σ' ἔχει*. Editors explain the last line (on the assumption that Thebes was razed to the ground) as meaning 'while Thebes is less worthy of being believed than a fable' It is hardly conceivable that a poet should end a compliment to Heracles by saying that Heracles' city was a fiction. We should read *εἰς' ὀνομαστότεραι*.

**A. P. xvi. 103. 3.** [**Geminus. Heracles robbed of his weapons.**]

ποῦ σοβαρὸν μίμημα ; τί σ' ἔπλασεν ὧδε κατηφῇ  
 Λύσιππος, χαλκῶ τ' ἐγκατέμιξ' ὀδύνην ;

With μείδημα we have a perfect balance, σοβαρόν, κατηφῇ and μ., ὀδύνην.

**A. P. xvi. 123. 1.**

οὐ τὸν βουθοῖναν Ἰρακλέα, παῖδες ἀγρῶται,  
 οὐκέτι κερδαλέοις ἔμβατα ταῦτα λύκοις.

The verb is ἀρνῆσονται in line 3. We should read νή [ναί] for οὐ, line 1.

**A. P. xvi. 128. 1.**

Μαίνεται Ἰφιγένεια· πάλιν δέ μιν εἶδος Ὀρέστου  
 ἐς γλυκερὴν ἀνάγει μνηστὶν ὁμαιμοσύνης.

πάλιν seems weak. May we not read ἀπαλοῦ ?

**A. P. xvi. 131. 1.** [**Antipater. On Niobe.**]

Τανταλὶς ἄδε ποχ' ἄδε δις ἑπτα τέκνα τεκοῦσα.

Edd. ἐπτάκι. We may then read ἃ τὰ δις ἐπτάκι.

**A. P. xvi. 132. 6, 7.** [**Theodoridas. On Niobe.**]

θνατοῖς ἐν γλώσσαις δολία νόσος ἃ ἀχάλινος  
 ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

S. gives ἄδ' ἀχάλινος ; read ἃ δ' = 'and [unbridled] folly.'

A. P. xvi. 137. 5, 6. [Philippus. On Medea.]

Σῶν γὰρ ἀμέτρων

ζήλων εἰς ἃ θέλεις καὶ γραφὴς αἰσθάνεται.

Ausonius has left an accurate version of this epigram. His piece ends thus:

namque tui vim  
cera tenax zeli concipit immodicam.

We have to explain the presence of *vim* and *tenax*. The former may well be an addition of his own, as *vis* is frequently used of all kinds of passions. What is the original of *tenax*? Only one word will explain the present MS. reading, viz. ἡ κάτοχος, common in later writers in this sense; ηκ became ηω, ης; the remainder was easily changed. αἰσθάνεται emphasises κάτοχος, which = 'the painting with its tenacious memory.'

A. P. xvi. 147. [Antiphilus. On Andromeda.]

χὰ μὲν ἀπὸ σκοπέλοις χαλᾷ πόδας ἡθάδι νάρκα  
νωθρόν.

πόδας is clearly corrupt. All that is necessary is to read πόδα τῇθάδι νάρκα, σ having displaced τ.

A. P. xvi. 150. 3. 4. [Pollianus. A statue of Polyxena.]

\*Ἰδ' ὥς, πέπλοις ῥαγέντος

τὴν αἰδῶ γυμνὴν σώφρονι κρύπτε πέπλῳ.

For πέπλῳ may we not read πότμῳ?

A. P. xvi. 175. 2. [Antipater.]

εἶδε λίθον Παφίην καὶ ὤμοσεν "Ἥθελον εἶναι."

i.e. κῆτ' (καὶ εἴτα).

**A. P. xvi. 228. 1. [Anyte.]**

Ξεῖν, ὑπὸ τὰν πέτραν τετρυμένα γυῖ' ἀνάπαυσον·

*i.e.* κέδρον. See L. and S. for a description of this tree.

**A. P. xvi. 240. 1-3. [Philippus.]**

(α) 'Ωραιάς γ' ἐσορῶ τὰς ἰσχάδας· εἴ γε λαβεῖν μοι  
συγχωρεῖς ὀλίγας. (β) Θίγγανε μηδεμιᾶς.

Ὅργίλος ὡς ὁ Πρίηπος ἐρεῖς ἔτι καὶ κενὸς ἦξεις ;

(α) Ναὶ λίτομαι, δός μοι. (β) Καὶ γὰρ ἐγὼ  
δέομαι.

(α) is the passer-by ; (β) is Priapus. Line 3 should read thus :

(α) Ὅργίλος ὡς ὁ Πρίηπος· (β) ἀρεῖ σύ τι, καὶ  
κενὸς ἦξεις ;

'How curst Priapus is!' 'What, are you going to take something, coming with nothing?' ἦξεις, indignant question, as καὶ shows. Cf. Soph. *Antig.* 726 :

οἱ τηλικοῖδε, καὶ διδαζόμεσθα δὴ ;

**A. P. xvi. 242. 3, 4. [Erucius. On Priapus.]**

ἔχει δέ σε δίψα γυναικῶν,

ὦ 'γαθέ, καὶ σπαργᾶς θυμὸν ἅπαντα πόροις

Should we not read ἀπόρως = 'Past cure' ?

**A. P. xvi. 273. 5. [Crinagoras. On Praxagoras, a doctor.]**

καὶ ὅποσα τμηθέντος ἐπὶ χροὸς ἄρκια θεῖναι.

*i.e.* καθ' (καὶ ἔτι) = 'furthermore.'

**A. P. xvi. 304. [On Homer.]**

Διεξιὼν, Ὅμηρε, τὴν κεκαυμένην,  
 φθονεῖν ἀφῆκας τὰς ἀπορθήτους πόλεις.

ἀφῆκας can only mean 'thou didst allow.' We need 'thou hast excited the others to envy,' *i.e.* ἐφῆκας, which Homer uses c. infin. in this very sense.

**A. P. xvi. 310. 5. [Damocharis. A statue of Sappho.]**

Αὐτομάτως δ' ὀμαλή τε καὶ οὐ περίεργα κομῶσα  
 σάργξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.

*i.e.* γανῶσα = 'with no overwrought sheen'; cf. ix. 322. 3, 4, ἀναίμακτοι δὲ γανῶσαι ἀσπίδες, an exact parallel.

**A. P. xvi. 361. 5, 6. [On Calliopas the charioteer.]**

Μοῦνος δὴ νίκης γέρας ἄρνυσαι. Ἦ παρὰ πᾶσι  
 δόξαν ἔχεις ἀέθλων ἄθλα λιπέειν ἑτέροις.

Two preceding epigrams show that it was the ease of C.'s victories which astonished the theatre. Line 4 of this epigram says that the mouth of the horse never disobeyed him. We should read then ἀθλέων (partic. of ἀθλέω), 'You alone always win the prize; we all believe that you, when you enter, leave all the *hard work* to the others,' *i.e.* they work hard but never win—a splendid compliment.

EPIGRAMS IN VOL. III. OF THE DIDOT  
ANTHOLOGY

C. = Cougny. K. = Kaibel, *Epigr. Gr.* C. I. G. = *Corpus Inscr. Gr.*

C. 1-49 (= K. 784), 2.

τοῖς δὲ καταστήσασι Κύπρις χαριανταποδοίη.

i.e. χαριέντ' ἀποδοίη = 'give gracious (gifts).'

C. i. 60 (= Pausanias, 5. 23. 7), 3, 4.

καὶ μετρέϊτ' Ἀρίστων ἡδὲ Τελέστας

αὐτοκασίγνητοι κατὰ Λάκων καὶ ἐκ σέθεν.

V. I. κατὰ Λάκων ἐσέθεν. We may read κατὰ Λάκωνες ἔσαν = 'in virtue of the fact that they were Spartans.'

C. i. 120 (= Plutarch. 'Aratus,' 14), 3, 4.

σωτήρως, σωτήρσι θεοῖς, ὅτι πατρίδι τᾷ σᾷ

δαίμον' ἴσον θείαν τ' ὥπασας εὐνομίαν.

Read δασμόν = 'an equal distribution of property.'

C. i. 121. 3-5. [On Nicasichones, a Boeotarch.]

δὺς γὰρ ἐνὶ πτολέμοις ἀγήσατο τὴν ἀσάλευτον

νίκαν ἐκ πατέρων τηλόθεν ἀρνούμενος

καὶ τρίτον ἱππήων.

Ἐκ πατέρων is genuine, γῆς being understood, as in A. P. xiii. 27. 5, ἐν πατέρων. For ἱππήων we should read ἱππεύων. He won two victories on foot, a third on horseback.

**C. i. 136. [On Thaleia.]**

Θάλει ἐπ' εἰρήνης σοφίας βλαλοι γαῖα πᾶσα·  
εἰρήνη λοιβὰς τάσδε Θάλεια χέω.

i.e. Θάλλει . . . σοφίας κλάδῳ ἡ γαῖα πᾶσα; the *αι* of γαῖα is short (or read γέα; cf. on A. P. vii. 131). For *κ* instead of *β*, cf. C. 2. 210. 3, *κιαῖω* for *βιαῖω*.

**C. i. 168 (K. 942). 1-3.**

ἂ νίκα πύκταισι δι' αἵματος· ἄλλ' ἔτι θερμὸν  
πνεῦμα φέρων σκληρᾶς παῖς ἀπὸ πυγμαχίας  
ἔστα παγκρατίου βαρὺν ἐς πόνον·

Should we not read *πνεῦμ' ἀφρέων* = 'foaming in hot spirit'?

**C. i. 169. 5-6. [Ariston, the boy champion.]**

οὐ γὰρ ἐν εὐτυχίῃ κλήρου στέφος ἄλλ' ἐφεδρείης  
χωρίς, ἀπ' Ἀλφειοῦ καὶ Διὸς ἡσπασάμην.

We should read *ἡσπασάμην*, construing *στέφος* with it—  
'I never had any luck in the draws; without ever having  
a bye I won the prize from Alpheus and Zeus.'

**C. i. 171 (= K. 948). 1-3.**

τᾶς μελέτας ἄνθημα διάκτορον ἔνθα με κεδνοὶ  
θέντο παλαιστριτᾶν ἡιθέων φιλασαι  
ἔργμασιν εὐτάκτοισι μεμαλότες ἄκρον ἔφηβοι  
καὶ φιλῖαι Χαρίτων τ' ἄμμιγ' ὁμοφροσύναι.

We should read *πελάσαι* = 'to be near,' c. gen. as often,  
and in line 4, *φιλῖαι ὁμοφ. οὐσύνῃ*, with *μεμαλότες*.



## C. i. 303.

δοιούς σοι Διόδωρος ἐθήκατο, Σῶτερ, ὀνείρους  
ἀντὶ διπλῶν ὄσσω, φωτὸς ἐπαυράμενος.

A man cannot dedicate two dreams. Read ἀμαυρούς = 'two statues of blind men' to symbolise the god's power.

## C. i. 315 (C. I. G. 3. 47006), 6-9. [On the Sphinx.]

δεινὸν μὲν τὸ θέαμ'. ἀτρεκές δ' εἴ τις γε νοήσει,

TNCXEITEIHOETOETIΩNAMONHCACIONΔE

KE | KETCANTOΔEIAIOMEDOCIC', ἐκ τῆς θεοτητος.

As the Sphinx faces due east, we can read in line 7 ἡέλειον δὲ (ἡέλιον) and in line 8 some form of ἀντολίη (cf. A. P. line 65). The last feet of the latter line we may take to be μεδεούσης τῆς θεότητος = 'the Deity guarding it,' ἐκ being misread for εἰς = ης. L. and S. give inscriptional authority for this use of the word. This must follow a mention of the sun-god, Ammon. We may then read ἡώους θεὸν Ἀμμων' written ἡοὺς τιων ἀμων. The first foot contains a verb c. acc. = 'look towards.' This may be Δέρκεται (written ταιρχετει). The first foot of the next line is obscure owing to the obliteration: it may be a word c. gen. ἀντολίας.

## C. ii. 28 (Diog. 'Laert.' iv. 5, 6). [Theaetetus. On Crantor.]

γῆ, σὺ δὲ τεθνεῶτα τὸν ἱερὸν ἄνδρ' ὑπόδεξαι.  
ἦ ῥ' ὅ γε καὶ κείθι ζώει ἐν εὐθυμίῃ.

i.e. ἐνθενίῃ, quoted from an inscription by L. and S., ἐνθυμία, also in l. 7 of that on the battle of Actium.

## C. ii. 50. 1-2.

Μνηῆμα Μνησαγόρας καὶ Νικοχάρους τόδε κείται  
αὐτῶ δ' οὐ παραδείξαι ἀφείλετο δαίμονος αἶσα.

i.e. *πάρα δεῖξαι* = 'them it is impossible to show.'

## C. ii. 122. β. 1-2.

Σῶμα μὲν ἐνθάδε σόν, Διονύσιε, γαῖα καλύπτει,  
ψυχὴν δ' ἀθάνατον κοινὸς ἔχει ταμίας.

As *ταμίας* is not found without a genitive, read *ἀθανάτων*.

## C. ii. 124. 5-6 (Plutarch, 'Vitae X.' orat. iii. 18).

[On Lysias.]

δεῖ σ' ἀρετῆς κήρυκα τεκέειν τινα Λυσία ὕμνον  
δόντα καταφθίμενον καὶ σοφῶ ἀθάνατον.

Jacobs read *δόντα κατὰ φθιμένων*. We should continue  
*καὶ ζόφον ἀθανάτου*.

## C. ii. 127. 4.

ἦλλ' ἐπὶ πανδεκτον Φερσεφόνης θάλαμον.

*πανδέκτην* is probably the true reading.

## C. ii. 134 (Athenaeus, iv. 176 C).

τοῦτο Θέων ὁ μόναυλος ὑπ' ἡρίον ὁ γλυκὺς οἰκεῖ  
 αὐλητῆς, μίμων κῆν θυμέλῃσι χάρις.  
 τυφλὸς ὑπαὶ γήρως οἴχωκε, Σκαρπάλου υἱός,  
 νήπιον ὃν γ' ἐκάλει Σκάρπαλος Εὐπάλαμον  
 αἰίδων αὐτοῦ τὰ γενέθλια· τοῦτο γὰρ εἶχε  
 τοῦνομα, πᾶν μαρπᾶν ἥδυσμα σημανέων.

σημανέων is correct, for Θέων is the subject of εἶχε, not Scarpalus. αἰίδων is clearly corrupt. This other name Eupalamus, the father, could not have invented until the son had acquired some experience in playing. We can then with certainty read αἰῖ, ἰδὼν κ.τ.λ.= 'His father always called him Eupalamus, though he saw his son's birthday feast.'

πᾶν μαρπᾶν ἥδυσμα must be an interpretation of the name Eupalamus. We should read τᾶν καμπᾶν νήδυμα= 'to signify the sweetness of his musical trills.' Cf. ii. 498. 4 below,

Νήδυμος, Ἰταλικῆς Ἀδαῆς παῖς, ἥμερος ὄντως.

## C. ii. 157.

ἔσλὸς ἐὼν Πολύειδος Ἐχέω . . . φίλος υἱός.

Should we not read Ἐχώρος? As Πολεΐδος is the original, it is clear that ε and ε are interchangeable in this epigram.

## C. ii. 183. C. I. G. 2892.

εὐδιον ἐκ μακάρων ἀνύσαντά σε τὰν ἀόρατον,  
 Γοργία εὐγήρως, ἀτραπιτὸν βιότου,  
 ὄλβου τηλεθάοντος, ἐκοίμισεν ὕπνος ὁ λήθης,  
 καντα πρὸς ἐπταπόρου στᾶσε σε Πληιάδος . . .  
 οὐνεκακαὶ πατέρων ἐπὶ γυμνάδος ἡδὲ φιλόπλου  
 πρόσθε νέων ἀγέλας ἔδρακεν ἀγεμόνα

In line 4 read *κᾶντικρυς*, with Πληιάδος as a genitive of place = 'put thee even where is the Pleiad,' and in line 7, *κεῦπατόρων*, as *πατέρων*, is obscure.

## C. ii. 191 (C. I. G. 3588).

ἔστιν τοῦνομά μοι Ἀφροδίσιος, ᾧ παροδίτα,  
 εἰμὶ δ' Ἀλεξανδρεὺς τῶν δὲ χορῶν ὁ μέσος,  
 θνήσκω δ' οἰκτροτάτῳ θανάτῳ διὰ τὴν ἄλοχόν μου  
 κλειψίγαμον μιαρὴν ἣν περὶ Ζεὺς ὀλέσει.  
 ταύτης γὰρ λάθριος γαμέτης καὶ ἀμὸν γένος αυχων  
 εἴλξέ με, καὶ ὕψους δισκοβόλησε νέον.

For τῶν, line 2, we might read ξῶν. What is ὁ μέσος χορῶν? Should we not read κόρων = 'and, while alive, was the second of the sons'? In line 5 αυχων should clearly be ἄγχω = 'throttling me.' Γαμέτης is strange for 'paramour.' ἀμὸν is corrupt, as the *a* should be long. Should we not read καὶ ὁμόγνιος = 'yes, my own brother,' in reference to κόρων in line 2?

## C. ii. 206.

τοῦτο σαοφροσύνης γέρας Ἀτθίδι τῇ πολυκλαύστῳ  
οὐκ ἴσον οὐδ' ἀρετᾶς ἄξιον· ἀλλ' ἐθέμαν  
μνάμαν εἰς αἰῶνα φερώνυμον αὐτὸς ἀνάγκα  
θεῖος, νηπιαχῷ πνεῦμα χαριζόμενος.  
οἶσω γὰρ καὶ τοῦτο χάριν σέο, καὶ τὸν ἀπηνῆ  
ὄμμασι τοῖς στυγνοῖς ὄψομαι ἥελιον.

This is the last of four superb epigrams. Theon is δις προγέρων of his wife's age. It is clear then that νηπιαχῷ refers to Atthis, the child-wife. How could Theon give spirit to his wife? We should read with certainty νηπιάχον πνεῦμα χαριζόμενος = 'missing the child's life.' The middle voice is so frequently used for the active in the whole Anthology that it need cause no offence here.

## C. ii. 218.

ὃς βασιλεία Διὸς καὶ ἐν Ἡρακλέους τρισεναθλοῖς  
ἵπποις νικήσας δώματ' ἐπηγλάϊσεν.

Editors read τρις ἐνάθλοισι, either construing the latter word with ἵπποις, leaving Ἡρακλέους without a construction, or making the word mean 'games.' We should read τρισὶν ἄθλοισι = 'in three games in honour of Heracles.'

## C. ii. 224.

τὴν τρίβον ὃς παράγεις ἀλύπως τόδε σῆμα νοήσας  
μὴ, λίτομαι, γελάσης, εἰ κυνὸς ἐστὶ τάφος.

Read μὴ πως = 'please do not'; the repetition of μὴ is a touch of art.

**C. ii. 264. 3.**

ὧ γαῖα πατρὶς Κασπίας παρὰ κλήθρας

κλήθρας must, of course, mean 'alder,' not 'gates,' as edd. say. We should read κλήθραις, to make sense of the line.

**C. ii. 267 (K. 618), β. 5-8.**

οὔτις ἀδακρύτοισι τεδὸν παρὰ τύμβον ἀμείβων  
ὀφθαλμοῖς σχεδίου δέρξεται εὐστιχίην·  
ἄρκιον ἐς δολιχὸν τόδε σοι κλέος· οὐ γὰρ ἀπευθὺς  
κείσεται οὐτιδανοῖς ἰδόμενος νέκυσι.

We should read εὐστοχίην (6) and εἰλόμενος = 'pent up' (line 8).

**C. ii. 300 (K. 636).**

Εὗρεσιν ἐνθάδε γῇ κατέχει θανάτοιο λαχοῦσαν  
μητέρα τὴν εὐτεκνον εὐδαίμονες παροδῖται.

Found at Rome written in Latin letters. We should read εὐμενέες παροδῖται.

**C. ii. 310. 5, 6 (K. 208).**

ἀλλ' ὑπ' ὀλβίων  
σφαλεῖς μελάθρων στρυγνὸν ἦλθ' ὑπ' Ἀίδαν.

To make sense we should read ἀπ' ὀλβίων σφαλεῖς, i.e. *ποσειδαιεῖς*. The corruption is due to ὑπ' in the next line.

## C. ii. 316. 15, 16.

τοῦνεκα μοι, πάτερ ἐσθλὲ, φανήσῃ, μηκέτι σείῳ  
Τειρόμενος γλυκερὴν τρῦχῃ χρόνῳ κραδίην.

So ends an epigram on a boy of seven whose father spent lavishly to save his life. The boy says he is a *καλὸν σέβας*, because he has died young, then continues as above. *φανήσῃ* can only mean 'thou shalt appear to me one day.' Should we not read *ἐφαθήσῃ*? The construction is idiomatic, *τοῦνεκα* = *sic*, 'Then, dear father, it will please me, so thou no more wear out thy heart.' *ἐπιανθάνω* is one of Homer's choice words.

## C. ii. 334.

Ἡρπάχθη μέγαρον Μάρκου αἰμαρου δε προσ-  
εἶπεν

κουρίδιον γαμέτην πῶμα φίλον φθαμένη.

Ἡρπάχθη· δαίμων δὲ πικρῆς οὐ λήθετο μοίρης  
ἅμα καὶ ἐν μεγάροις νύεα λειπόμενον

Ῥοῦφον ἄφνω ἤρπαξε, δόμους δηχθὺς ἐλεεινοὺς 5  
κῆδεσι, καὶ γοερὴ πᾶσ' ἐδάκρυσεν πόλις

Ἀλλὰ τύχης οὐκ ἔστι φυγεῖν ἀμετάτροπα δῶρα,  
Μάρκε· τίς ἀπλήστου πένθεος ὠφελίη;

Τέτλαθι· καὶ γὰρ ἀνακτες ἀνμιδητω ποτε πένθει  
κύραντες, τοίης ἄλγος ἔχουσ' ὀδύνης. 10

The editors have made a sorry business of this epigram. Read:

Ἡρπάχθη μεγάρων Μάρκου δάμαρ, οὐδὲ προσ-  
εἶπεν

κουρίδιον γαμέτην Πῶλλα φίλον φθαμένη.

Πῶλλα appears C. ii. 290. 3; ii. 540. 3. Pollo died before she could speak to Marcus.

Line 4 should begin with *ἀλλά*, whereas line 5 is *δ' ἡχλίσ'*, and *ἀναδήτω* is the reading in line 9.



**C. ii. 339 (K. 218), 17, 18.**

τοῖς δὲ παρερχομένοισι θεὸς τ' εὐχὴν τινα δοίη  
εἵπασιν χαίρειν Σωκρατέαν κατὰ γῆς.

Read θεὸς σπουδὴν τινα after παρερχομένοισι = 'good speed.'

**C. ii. 340. 1, 2.**

τόνδ' ἀρετὰν ἀμείψασα Λεοντέα Εὐρυδίκοιο  
τίμησεν πάτρα γυμνάδος ἐν τεμένει.

We should read τόνδ', ἀρετὰν βλέψασα, (μλείψασα).

The last line (8) reads:

τὸν ἱερὸν πέμψαιτ' εἰς δόμον εὐσεβέων.

i.e. τὸν ἱερὸν: the final *r* of τόν being omitted, as often.

**C. ii. 344. 2.**

ἔθανου δ' οκτωκαιδεκέτις

i.e. ὀγδοοκαιδεκέτις.

**C. ii. 346 (K. 663), 3, 4.**

αἰεὶ δὲ μνήμη σε φυλάξομεν ὥς παρέοντα  
εἵνεκ' ἐνηείας εἵνεκά τ' ἀγλαΐης.

i.e. εἵνεκ' ἐνηείας. Cf. ii. 348. 1, 3, ἐνήης.

**C. ii. 347 (K. 538), 3, 4.**

Μοῦσαι δὲ σαιεδεμεν ἡμῖν  
Τέρπουσαι νυνὶ θρηνηολογοῦσι, τάλαν.

i.e. Μοῦσαι δὲ σαι, ἀδόμεν ἡμῖν = 'Thy Muse which loves to sing to us.' In the last line προσηνότατος is a barbarism for προθυμότατος.

## C. ii. 354.

ἡ πᾶσιν μακάρεσσι βροτοῖσί τε προσφιλὲς αἰεὶ,  
ἀσπασίοισι λόγοις τὸν παριόντα νέμω.

Read ἡ in line 1, with παριόντ' ἐνέπω = 'as is dear to gods and men.' ἐνέπω, c. acc. as in A. P. 7. 167.

## C. ii. 360 (K. 644).

εἰς θρήνους ἐφύλαξας Ἀτίνιαν, ᾧ κακὲ δαῖμον·  
οὐχ ὁσίως ποινὴν εὖσεβίης κατέδου  
Ῥούστικον ἡγεμονῆα πόσιν, καὶ παῖδα τιθηνόν . . .

Read : κατέλου = 'thou hast destroyed.' Editors put a full stop after line 2, leaving five accusatives without a verb : no stop is required at all.

## C. ii. 361 (K. 229).

τὴν κύνα Λεσβιακῇ βώλῳ ὑπεθήκατο Βάλβος  
εὐξάμενος κούφην τῇ κατὰ γῆς σκύλακι  
δουλίδα καὶ σύμπλουν πολλῆς ἀλός· ἣν καὶ  
παράσχοις  
ἀνθρώποις ἀλόγοις ταῦτ' ἀχαρίζομένη.

Aeneas Piccolomini 'emended' to ἡ κε, making perfect nonsense. We should write ἣν κε. ἣν refers to κούφην γῆν, and the translation is 'light earth, which *do thou* grant (cf. χωροῖς ἄν εἴσω), for thou givest to *brute beasts* the same boon as to men.'

## C. ii. 373 (C. I. G. 3511).

αὐτὸς Ζεὺς Κρονίδης ὑψίζυγος αἰθέρι ναίων  
 σῶμα πυρὶ φλέξας στέρνων ἐξείλετο θυμόν·  
 οὐκ ἤμην βροτός· ἰθὺ παρέστην μητέρι σεμνῇ  
 νυκτὶ μελαινοτάτῃ ἐρμηνεύουσα τάδ' οὕτως.

The 'interpretation' the dead person gave is that the soul is immortal. As it stands, line 3 is high comedy: if the spirit said it was not mortal, the word should have been *θνητός*. We should read *οὐ κείμεν βροτός* = 'where I lay while I was a creature of earth.'

## C. ii. 380. 3, 4. [Diog. 'Laert.' iv. 3, 20.]

οὐ μᾶλλον Πολέμωνα τὸ σῶμα δέ· τοῦτο γὰρ αὐτὸς  
 μέλλων ἐς ἄστρο διαβαίνειν θῆκεν χαμαί.

i.e. διαβαλεῖν, ν ousting λ.

## C. ii. 383 (K. add. 241. 6).

ὁ τᾶς ἀοιδὰς ἀγεμὼν ἄν' Ἑλλάδα  
 ὁ πανταπασιν ἐξισώσας τὰν λόγον  
 καὶ ἀτάραχον ἐν βροτοῖς θεύσας ὁδὸν  
 Πυρρωνιαστῆς Μενεκλέης ὅδ' ἡμὴν ἐγώ.

Line 2 is *πάντα πᾶσι* = 'I who made all arguments equal to each other' an exact description of Pyrrhonism. In line 3 we might read *καὶ ἀτάρακτον* = *καὶ ὁ ἀτάρακτον*, and in the last line, *ἐδάμην* = 'I died.'

## C. ii. 395.

τὰν μεγάλαυχον ὀράς . . . οὔνομ' ἀνέγνωσ  
 ᾶς κλέος ἐν Κρήτᾳ μίμνεται ἀθάνατον.  
 δόξῃ γὰρ γονέων ἀρετᾷ ἀνδρὸς συνο . . . ιμου  
 Φείδωνος γενεας ἔκκριτον ἀθανάτων  
 μνηστηρα συ δέδεξαι ἐπίφθονον . . . ἐτέκνωσας  
 σᾶς ἀλόχου Πείσω ἔγγονον ἰσόθεον  
 ἀλλὰ, Ζεῦ Κρονίδα, σῶζοις γόνον ὃν κατέλειπον  
 Σωναύταν δεκετῇ δόξαν ἔχοντ' ἀρετᾶς.

Editors put a stop after ἐπίφθονον, making the inscription suddenly address the husband. As the wife is probably addressing the husband in lines 3-6, we should read in line 5 σὺ δὲ—λέξαι ἐπίφθονον—ἀλλ' ἐτέκνωσας. The difficulty in lines 3 and 4 is the construction of δόξῃ and ἀρετᾷ. These words must clearly qualify the *son* of Peiso and his wife, as the last line shows. We should then read ἀρετᾷ δ' κ.τ.λ., with γεννᾶς ἐ. ἀ. μνηστέρας = 'Thou didst beget a son chosen from the immortals in ancestral glory and through the fame of his kinsman Pheidon.'

## C. ii. 399 (K. 664).

μητρὶ μὲν ἐν γήρᾳ δάκρυ θήκατο, τῇ δὲ γυναικὶ  
 χηρίαν, δυστήνου παιδὸς ἄμ' ὀρφανίῃ.

i.e. χρεῖαν.

## C. ii. 401.

A woman married two husbands: the first, dying, left her with three children. She then married again, and says (lines 9-20):

ἀλλὰ καὶ ὃν ποθέουσα πλέον, φιλέοντα δὲ μεῖζον,  
 προὔλιπον ἀμφὶ διπλοῖς νηπιάχοισι πόσιν,  
 τόνδ' ἐμὸν ἐχθαίρων ἄδικον μόρον οἰκτρὰ γοᾶται  
 ἧς ζωῆς τέκνων οὖνεκα φειδόμενος.

τίς δὲ κόρας ἀδάκρυτος ὅταν φρενὶ πότμον + ἀνέσχοι  
 τὸν βαρὺν ὥς με τρίτῳ νύξ ἐμάρανε φάει;

Editors have not understood the construction. They wrongly put a full stop at πόσιν, reading τόν δ'. The above reading is certain: it means 'but, that husband whom I loved more and who loved me more, and whom I left with two children, *he*, hating this my unjust fate, weeps bitterly, sparing his own substance for the sake of the children.' As she bore two living children to this second husband, the last word of line 14, φάει, must mean 'in the third childbirth': hence we should read ἐφ' ὑεῖ. C. ii. 654. 1 gives an instance of εἰός with the first syllable short.

The piece concludes as follows (lines 19, 20):

οὖνεκα καὶ πρὸς τέκνα καὶ ἀνέρας, οἷσιν ἀνέσχον  
 εὐχὴν ἐξ ὀσίου, τέρμ' ἐπέβην βιοτῆς.

We should read οἷς σὺν ἀνέσχον = 'with whom I raised pious hands.'

## C. ii. 415.

παῖδά με τεθνειῶτα τεη κατὰ γαῖα καλύπτει.

i.e. τίγ = 'why?'

## C. ii. 445. 5 (K. 690).

τοῖος δ' ἦν γεγαώς, οἷός ποτ' ἔφυσεν Ἰακχος  
ἧ θρασὺς Ἀλκείδης ἧ καλὸς Ἐνδυμίων.

Read ἔφν κεν = 'must have been.'

## C. ii. 450 7.

κούφα κόμισ σοι—Τὶν δέ, ὀδίτ', ὀλεὼς πέλοι.

Read ἔλεως πέλοι (sc. Θεός). Cf. St. Mt. 16. 22.

## C. ii. 453 a. 5, 6.

ἡμεῖς δὲ πάντες οἱ κάτω τεθνηκότες  
ὅσ τεα τέφρα τε γεγοναμεν, ἄλλο δ' οὐδὲ ἔν.

The stone-cutter, having previously written Κέρβερος κύων as an end of a line of seven feet, proceeded to extend γέγαμεν.

## ib., β. 5, 6.

τοῦτ' ἔσομαι γὰρ ἐγώ· σὺ δὲ τούτοις γῆν ἐπιχώσας  
εἰπεοιευκεν τοῦτο πάλιν γέγονα.

The author has said it is useless to give mere ashes wine to drink; the wine only makes mud. γέγονα and εἶπε cannot remain without the insertion of several letters. We may read without violent change:

εἰπέ, ὃ γαῖ' οὐκ ἦν τοῦτο πάλιν γέγονε.

'Say, "that which was not earth has become (earth) again."'

C. ii. 463 (K. 322). [Glycia, a girl, speaks.]

χαίροις, ὦ παροδίτα· τιμῆς ἐπάκουσον ἐμείω.

Read παροδίθ', ἀπαλῆς.

C. ii. 469. 1, 2.

ἡρώων τὸν ἄριστον ὁράτέ με Παρμενίωνα  
ὄν ποθ' ὁ προπάτωρ ἔτρεφε Παρμενίων.

Read ὄν νέποδ' = 'grandson.'

C. ii. 470. 3, 4.

συγγαμέτας Λύλος Βαβύλλιος ἔρσε μελίζας  
στοργὰν ἀέναον.

i.e. ἔρω' ἐμέ, δείξας. Cf. ii. 505. 4, δειξαμένη στοργήν.

C. ii. 495 β. 1, 2 (K. 517).

ἰδαιαν Εὐκλείας τὴν καὶ Μαρίαν με θανούσαν  
μητέρα τὴν ἰδίην υἱὸς ἔθαψε Τίτος.

Should we not read ἡ δόον = 'as was right'? He buried her τροφείων μνησθείς (lines 6, 7).

For τὴν καὶ we may read τὴν γῇ = 'who died in this land.'

C. ii. 496. 5, 6 (K. 534).

Βύζαντος δὲ πόλει κλέος ἦραο, καὶ σε θανόντα  
μήτηρ ὥς λαγόσιν θήκατο δεξαμένη.

i.e. θανόντα, μήτηρ ὥς = 'like a mother.'



## C. ii. 498. 3-8.

ἦν δ' οὖνομα τοῦμόν

Νήδυμος, Ἰταλικῆς Ἀδάης παῖς, ἴμερος ὄντως.

οὐκ ἤμην ἔμπροσθε πολὺν χρόνον, ἔστ' ἐγενήθην. 5

εἷς ὀλίγων ἐτέων ἐναρίθμιος ἄστατος αἰών

οὐκ ἀνέδραστον ἔχων ἴδιον δρόμον· ἥς δ' ἔλαχέν τις

μοίρης, ταύτην ἐκτελέσει· καὶ γὰρ βασιλῆες.

Line 4 means 'My name was Nedymus, and I was indeed a darling,' and shows that *νήδυμος* = 'sweet.'

The key to the next lines lies in *δρόμον*. *ἐγενήθην* makes no sense. We should read :

οὐχ εἶμην ἔμπροσθε πολὺν χρόνον ἔστ' ἐπονέθην

= 'I did not go long on my race before I was worn out.'

*εἶμην ἔμπροσθε* recalls Homer's *ἴμενος πρόσω*, while *ἐπονέθην* is expressly quoted in L. and S. (Bk. II. 1) of running. In

the next line we should read *ἄσστον*: the similarity of *σ* and *ι* and the confusion of *σο* and *ω* explain *αἰών*—'One of the common crowd of runners, young, I ran unsteadily, though the course set before me was *fixed* for me, *for* each shall accomplish the doom allotted him.' This contrast between the uncertainty of the runner and the definite course that is set before him (strangely reminiscent of St. Paul) is vivid in itself, but masterly when reinforced by the reference to the soul's doom.

## C. ii. 514. 3 (K. 604). [On a comic actor.]

Μαρκίανος δ' ἔμ' ἔθαψε καὶ ἐκήδενσεν, ὁδῖται.

He must have known the line could not scan. Read καὶ εὖ κήδενσεν. Cf. *Medea* :

καὶ καθανοῦσαν χερσὶν εὖ περιστελεῖν (=rite).

## C. ii. 547. 1, 2.

Γάϊος εἰμαρτῇ ἀλόχῳ τόδε σῆμα θανούσῃ  
 θῆκε Λυκειαυῇ μνημοσύνης ἔνεκεν.

Read *ἰμερτῇ*. *εἰμαρτῇ* is strange.

## C. ii. 548. (K. 544).

ὥς ῥόδον εἰαρινόν σε βροτοφθόρος ἥρπασεν  
 Ἰδιδης  
 Σέμνην τλητα θεὸς ζωῆς ἀφιλαμεν αὐτή.

In line 2 the accusative is indefensible. Read *Σέμνη· ἀπληγε θεός*: cf. ii. 654. 5, *ἀπλήρωτ' Ἀΐδα*. The last word may be *ἄνθη*, carrying on the idea in line 1, with *ζωῆς* dependent and some verb = 'to lose' or 'fade.'

## C. ii. 570. 6.

ὅς ἂν δὲ χεῖρα προσαγάγῃ βαρύφθονον  
 ταῖς αὐταῖς περιπέσοιτο συμφοραῖς.

Should we not read in line 2, *ταῖς αὐτὸς αὐταῖς*?

## C. ii. 574. 1, 2, 6, 7.

τύμβον σοι ποίησα, Παπίριε, Γοργὰς ἄτεκνος  
 μητῆρ πρωτογόνῳ, ἕτερον παῖδ' οὐκ ἔχουσα·  
 ἀντὶ γάμου δ' ἔστρωσα τάφους, χήρα δ' ἀπελεί-  
 φθην  
 ἀνδρός τ' ἠδὲ τέκνον οὐδὲ πλέον ἢ δακρύουσα.

6

In line 2 read *ὅς ἔξουσα*, and in line 7 *οὐδὲν κ.τ.λ.* = 'whose tears are all in vain.' The pathos and restraint of the lines are masterly.

**C. ii. 579. 1, 5.**

ζητεῖς. ὦ παροδῖτα, τίς ἡ στήλη, τίς ὁ τύμβος . . .  
τουῦθ', ὅ ποτ' ὦν, γέγονα, στήλη. τύμβος, λίθος,  
εἰκῶν.

ὁ is the article, not relative = 'I, who once lived.'

**C. ii. 607 (K. 89). [To Nicias, father and son, from the widow.]**

σῆμα τόδ' ἐν κενεῇ κείται χθονί, σῶμα δ' ἐπ' ἀγροῦ  
Ὡρειοῦ κρύπτει πυρκαϊῇ φθιμένον.

Τὸν δέ τι παπταίνοντ' ἐπὶ γούνασι πατρὸς μάρψας  
Ἰλιδης ὧ σκοτίας ἀμφέβαλεν πτέρυγας.

As the father died in Oreum, his σῆμα being erected elsewhere, read ἐν ξενίῃ in line 1. The father dead, his son could hardly be 'staring round on his father's knees.' Read then in line 3:

τὸν δ' ἔτι παππάζοντ' ἐπὶ γούνασι ματρός

= 'The other, while yet prattling his father's name on his mother's knees'—a distinct Homeric reminiscence. Line 4 is οὗ σκοτίας, κ.τ.λ. = 'his (Death's) dusky pinions.'

**C. ii. 613. 5.**

τῷ δὲ παρεζομένη λαῶσι δίκαιζε τὰληθῇ.  
i.e. δικάζετ' ἀληθῇ. Δίκη is the subject.

**C. ii. 614. 1.**

ὃς πάσας χάριτας καὶ τὰς φρένας ἐνθάδ' ἔκλεισε  
κείται Καρούντις.

ἔκλεισε cannot be correct. We should read ἐκλῃσε = 'made famous.'

## C. ii. 620. 7-9 (K. 654). [To Chreste.]

τόνδε τάφον σοφίης ἔνεκεν κυδρῇ παράκοιτι  
 τεῦξ' Ἐπαφρᾶς συνόμενος, Ἀλεξάνδροιο πολίτης  
 αγεντι εὐψύχει· καμὲ μένει τὸ θανεῖν.

It is futile to invent a second name in the last line. The stone-cutter wrote ἄγεντι for ἀγέν τε = 'he made it and built it.'

## C. ii. 621 (K. 321).

ὄλβιον ἐνθέμενος βίοτον καρποῖς ἐπέχαιρον  
 βῶλον ἐπιψήχων πυροφόροις βοτάναις·  
 ἡδέ με χεῖρες ἔπαιον ἄπ. οργεος ἡνίκα θερμα  
 ἀκτῖνα προλίποιεν ἐφημερίων καταδυσσά.  
 γηθοσύνη Δήμητρος ἀγαλλόμενον ἐχέτλησιν. 5  
 Ἄφνω δ' ἐν προκοπαῖς ἔλιπον βίον εἵνεκα Μοίρης,  
 ἄρπασθεις τέκνων καὶ γλυκερῆς ἀδόχου.  
 ἥτις ἐμοί γε μένει μετα ἔξοχα δῶρα καμόντι,  
 στειφамένῃ καμάτῳ οἶκον ἐς αἰδίων  
 καὶ θρήνοις κλαύσασα πολὺν χρόνον . . . 10  
 ἡρεμίην κοίτης ἐς τέλος ἀραμένη.

Line 1 should read εὖ θέμενος and καρποῖς ἔπ' ἔχαιρον. Lines 3-5 are difficult. First, we must fix the subject of προλίποιεν. L. and S. construe it with ἐφημερίων: this can hardly be correct. Editors imagine θερμα is the subject; but why has it a plural verb? The subject is χεῖρες, as the passage is reminiscent of εἰ δέ τῳ προλείποι ἡ ῥώμη, Thuc. 7. 75. Read θερμῇ ἀκτίνι. ἔπαιον cannot mean 'fed me,' as παίω in this sense is intransitive. Reading ἐπαγοί = 'induced,' we at once get a construction by an easy change to καταλῆσαι,

just as in line 7, ἀδόχου appears for ἀλόχου. καταλῦσαι leads to ἀφ' ἔρκεος = 'in the courtyard.' ἐφημερίων in its turn becomes clearly an error for ἐφημέριον, adverbial = 'day by day.' We can then translate: 'and my hands induced me, when they failed me in the hot sunlight, day by day to unyoke in the farmyard, rejoicing as I did in the plough of Demeter.'

The wife remained a widow (lines 8-10). As such, she would naturally offer to her husband's shades first-fruits from his own lands. We should then read:

ἥτις ἔμοι γ' ἔμ' ἔνειμε, τὰ τ' ἔξοχα δῶρα καμόντι  
= 'She allotted to me as my share what was my own (ἐμά),  
*which* (τὰ) is the best gift to the dead.'

### C. ii. 664.

ἀέναον τόδε σῆμα πατὴρ ἰδρυσε θυγατρὶ  
ἀθάνατον τιμὴν μνημόσυνον δακρυσιν  
Μήτηρ δὲ βαρυνπενθας ἐπὶ τέκνου ταχυμοίρου  
ἐμαντὴν ζῶσα συγκατέθηκα τάφῳ  
εἰνεκονι στοργῆς δάκρυσιν μυρομένα. 5  
Χαίροις ἐσθλὲ ὁδίτα· σοφῶν οἱ μαννε τιμὰν  
Πλούτωνος βασιλῆος ἐπιχθονίων ἀνθρώπων  
ὧ χωρὶς μακάρων πάντες ὀφειλόμεθα  
ἔστιγα καὶ ἐν φθιμένοις Νέμεσις μεγα, ἔστ' ἐπὶ  
τύμβοις  
τυμβον ἀλλὰ ἐμοῦ πάριθι. 10

δακρύων is certain in line 2. In line 3 βαρυνπενθῆς is read by edd. in defiance of metre. We should read  $\hat{\eta}$  βαρὺ πένθος, with ἦν, ἀντήν, κ.τ.λ. in line 4 = 'I, her mother, who was visited with bitter grief in the case of my child, lived long enough to help my husband to bury him.'

In the next line *στοργῆς δάκρυσι* has a modern ring. We should probably read *εἵνικεν ἱστορίης*. For an exact parallel to this use of *ἱστορία*, cf. A. P. 7. 49. 4:

*ἤγνισε τὰν θνατὰν σήματος ἱστορίαν.*

Cf. 7. 154. 6:

*τὰς κείνου νύμφας σῆμα καὶ ἱστορίῃ.*

Line 7 should clearly be:

*σοφῶ νοῦ μᾶλιτε τιμὰν, κ.τ.λ.*

= 'with prudent heart sin not against the honour of Pluto.' NT has supplanted ΔIT. Line 9 should be *ἔστι γε κἂν φθιμένοις*, while the last line should read *ἄλλῃ ἐμοῦ πάριθι* = 'pass away from me by another road,' or, 'to some other place.'

C. ii. 688. 1-4 (K. 95).

*εἴ τις ὅλως γέγονεν χρηστὴ γυνή, ἥδ' ἐγὼ εἶμι  
πρὸς τε δικαιοσύνην καὶ τοῖς ἄλλοις ἅπασιν  
οὔσα δὲ τοιαύτῃ χάριν οὐ δικαίαν κεκόνισμαι  
οὔτε παρ' ὧν ὥμην οὔτ' ἀπὸ δαιμονίου.*

Line 2 should be *καπὶ καλοῖς ἔπεσιν* = 'and for my fair speech,' *ie* = *κ* as often. In line 3 *δικαίαν* is an anapaest, as is *παλαιός* in Soph., etc., while *κεκόμισμαι* is obvious.

C. ii. 692 (K. 246).

*ἐπ' ὠκυμοίρῳ οἶκον Ἀσκληπιοδότῳ  
πατὴρ Νόητος χῶσεν εὐερκῇ τάφον.*

In line 1 read *σηκόν*. *οἶκον* is barbarous.

## C. iii. 41.

ἀνίκα τὸ Σπάρτας ἐκράτει δόρυ, τηνάκις εἶλεν  
Ξεινοκράτης κλάρῳ Ζηνὶ τρόπαια φέρειν.

L. and S. do not accept the form τηνάκις. May we not read τῆν' ἀγός='these trophies Xenocrates the captain captured, to dedicate to Zeus.' We should read κλαρίῳ as a spondee. Cf. Ἰῶτα, C. 167. 9.

## C. iii. 60 (Diog. 'Laert.' iv. 5; xxiii. 27). [On Eros.]

ἐν δοιῇ μοι θυμὸς ὃ τοι γένος ἀμφίσβητον 1  
ἢ σε θεῶν τὸν πρῶτον ἀειγενέων, Ἔρος, εἶπω . . .  
ἢ σέ γε Κύπριδος υἷα περίφρονος, ἡέ σε Γαίης 5  
ἢ Ἀνέμων· τοι αἶσα κακὰ φρονέων ἀλάλησαι  
ἀνθρώποις ἡδ' ἐσθλὰ, τὸ καὶ σέο σῶμα δίφνιον.

In the first line ἀμφισβητῶν is inevitable. For τοι αἶσα Stephanus read τοῖος σν. τοῖ' ἴσα would add point to δίφνιον, ἴσα being an adverb='equally.' Cf. ἴσα θαεῖς, C. iii. 73. 17.

## C. iii. 67 (Athen. xi. 497 D, E). [Arsinoë's cup.]

Ζωροπόται, καὶ τοῦτο φιλοζεφύρου κατὰ νηὸν  
τὸ ῥυτὸν αἰδοίης δεῦτ' ἴδεν' Ἀρσινόης,  
ὄρχηστὴν βήσαν Αἰγύπτιον, ὃς λιγὺν ἦχον  
σαλπίζει κρουνοῦ πρὸς ῥύσιν ἱέμενου.

For ὄρχηστὴν we should read ἀργηστὴν='shining,' and in line 4 πρὸς φέσιν ἀεράου='after the fashion of an eternal fountain.'



## C. iii. 74. 19-20. [On Pindar.]

καὶ μέλος, ὥς ἐνέπουσιν, ἐν οὔρεσιν ἡνκέρως Πὰν  
Πινδάρου αἰὲν αἶειδε καὶ οὐκ ἐμέγηρεν αἰείδων.

We should clearly read αἰεῶδι = 'and stinted him not of songs.'

## C. iii. 80. [On the Pharos of Alexandria.]

Ἑλλήνων σωτῆρα Φάρου σκοπόν, ᾧ ἄνα Πρωτεῦ,  
Σώστρατος ἔστησεν Δεξιφάνους Κνίδιος.

οὐ γὰρ ἐν Αἰγύπτῳ σκοπιουρησοι ἐπὶ νήσων  
ἀλλὰ χαμαὶ χηλὴ ναύλοχος ἐκπέταται.

τοῦ χάριν εὐθείαν τε καὶ ὄρθιον αἰθέρα τέμνειν 5  
πύργος ὅδ' ἀπλάτων φαίνεται' ἀπὸ σταδείων

ἡματι. παννύχιός τε θόως ἐν κύματι ναύτης  
ὄψεται ἐκ κορυφῆς πῦρ μέγα καιόμενον.

καί κεν ἐπ' αὐτὸ δράμοι Ταύρου κέρας οὐδ' ἄν  
ἁμάρτοι

σωτῆρος Πρωτεῦ Ζηνισε τησδε πλέων.

Proteus being named in the first and last lines, read σκοπιωρήσει in line 3 = 'thou shalt not keep guard.' In line 5 χάριν governs τοῦ τέμνειν = 'in order to cut the air straight upwards.' In line 6 σταδείων = 'flat places' is strange. May we read ἐσχατιῶν? θόως in line 7 is probably correct. The last line should be σωτῆρος, Πρωτεῦ, Ζηρὸς ὁ τηρῶν πλέων = 'the sailor who sails towards this Pharos (τηρῶς) will not miss Zeus the Saviour.'

## C. iii. 157.

Ἀμφίων μούσαις κithάρης ἐξήσεν Θήβης  
 τείχεα· νῦν δ' ἐπ' ἐμᾶς πατρίδος Ἰλλύριος  
 ἀδύλογον μούσαν μέθεπον.

With ἡξ' ἥς ἐνὶ Θήβης = ('raised the walls in his own Thebes') in line 1, we get a contrast with ἐμᾶς πατρίδος in line 2. ἡξα is found in C. ii. 672. a. 2.

C. iii. 175. (Cramer, *Anecd. Paris.*, iv. 133.)

ἄρματος ἡμετέρου τίς ἔβησεν ἐλάστορας ἄλλους  
 δῖνον ἀειστρεφέα πάντοσ' ἐλαυνομένους ;  
 Ἥλιε, τεθρίπποις νεμεσήσης μηκέτι μούνοισ.  
 οἷδ' ἐπιτολμῶσιν ἡμετέροις τε δίφροις.

It is clear that *τι* is to be read in line 4. The epigram is a complaint of the Moon against astronomers who are explaining her movement by a *δῖνος*, which some editor understood of the threshing-floor, inventing the lemma, *Εἰς τινὰς νεκτὸς ἀλοῶντας ὡς ἀπὸ τῆς Σελήνης*. The Moon says, 'who has put new drivers to my car, going round in this eddy? O Sun, you need not be angry: they are attacking my movement.' *μούνοισ* is weak. We should read *μοῦνος* = 'thou art not alone: I am a sufferer too.'

## C. iii. 178.

ρέιθρα Κασωλίνου ποταμοῦ βεβορημένα νεκροῖς  
 δέξατο Τυρσηνῆς ἡϊόνος κροκάλη  
 ἡνίκα φραγγικὰ φῦλα κατέκτανεν Λύσονις αἰχμῇ  
 ὀππόσα δειλαίῳ πείθετο Βουτελίῳ  
 ὄλβιον ἂν τόδε ρέϋμα καὶ ἔσσεται ἀντὶ τροπαίου  
 αἵματι βαρβαρικῷ δηρὸν ἐρευθόμενον.

The construction continues in line 5, in which *ἂν* is syncopated for *ἀνὰ*, with *ρέιμ' ὃ καὶ*, κ.τ.λ., to follow.

## C. iii. 181.

Σιμπλίκιος μέγ' αἶσμα κατηγορίαισι φαάνθη  
ἐκ δ' ὁ κατηγορίας λῦσεν Ἀριστοτέλους.

αἶσμα is strange. Should we not read μέγα σῆμα? Cf. σήματα φαίνων = 'wonders.'

## C. iii. 189.

ῥρια πάντα τέθηλε καὶ ἄμπελος εἰς τόκον ὀργᾶ  
σμήνεα δ' ἄρτι μέλι χλωρὸν ὑπεκπρορέει·  
οὔθατα δὲ σφαραγεῦσι καὶ ἄρνες αἰὲν σκαίροντες  
αἶγες δ' εὐγλαγέες, λήια κεκλιμένα·  
ῥρνεα δ' εὐφωνοῦσι, καὶ ἄλσεα εὐσκια δένδρα  
ὔδασι δὲ κρυεροῖς ἀμφιγέγηθε πέτρα.

In line 3 σφαραγεῦσι is barbarous, the verb being deponent. Read σπαργῶσι with ἄρνες and αἶγες as subject, οὔθατα accusative of respect. Line 5 should read:

κατ' ἄλσεα δ' εὐσκια δένδρα.

## C. iv. 5. Simonides.

τὴν ῥά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψεν  
ὥκὺς ἀπὸ Θρήκης ὀρνύμενος Βορέης  
ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ ἐκάμφθη  
ζωὴ Πιερὴν γῆν ἐπιεσσαμένη,  
ἐν τις ἐμοὶ καὶ τῆς χεέτω μέρος· οὐ γὰρ ἔοικε  
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

It is difficult to see how snow can be 'alive,' and how it can 'put round itself Pierian land.' The true reading is indicated by the words περὶ πλευρὰς: that which goes round the waist is ζωνή, carelessly corrupted into ζωή. ἐκάμφθη is genuine. We may render lines 3-4, 'While a girdle (of it) twists round and covers the Pierian land.'

**C. iv. 8. Cleobuline.**

ἄνδρ' εἶδον κλέπτοντα καὶ ἐξαπατῶντα βιαίως·  
καὶ τὸ βία ῥέξαι τοῦτο δικαιοτάτον.

The second line is tame and immoral: it justifies theft and lies if violent enough. Read ταυτό accusative after ῥέξαι=‘Well, it is exact justice to pay him back similarly in violence.’

**C. iv. 17. 5, 6 (Athen. v. 61). [Socrates and Aspasia.]**

καγὼ, ὅπως ἤκουσα, χαρᾶς ὑπο σῶμα λιπαίνω  
ιδρῶτι, βλεφάρων δὲ γόος πέσεν οὐκ ἀθελήτως.

For γόος we should read ῥόος=‘a flood of tears.’

**C. iv. 42. 5, 7.**

†ζῆθι τὸν ἐπίλοιπον ἐν βίῳ χρόνον καλῶς  
εἰδὼς ὅτι κάτω Πλουτέως τὰ σώματα  
Πλούτου γέμουσι, μηδενὸς χρήζονθ' ὅλως.

Read τὰ σώματα=‘the incorporeal subjects of Pluto.’

**C. iv. 54 (Origen omn. heres. Refut. iv. 32).**

Ζῆνα πάλαι φθίμενον, πάλιν ἄμβροτον, Ἀπόλ-  
λωνος

κικλήσκω λοιβαῖσι μολεῖν ἐπίκουρον ἐμαῖσιν·  
ὅς ποτε καὶ νεκύων ἀμενηνῶν μυρία φῦλα  
Ταρτάρου εὐρωέντος αἰκλαύτοισι μελάθροις  
δύσνοστον ἀπλόεντα ῥόον κελάδοντα δίαυλον. κ.τ.λ.

In line 1 Ζῆνα is genuine; in line 5 we should read:

δυσνόστων ἃ πλέοντι ῥόων κελάδοντα δίαυλον.

The editors have apparently failed to understand the construction.

## C. iv. 67. 5. 6. [On Narcissus.]

τοῦθ' ὃ βλέπεις στέφωμα παρὰ κρήνησιν ἔρασθ' ἐν  
ἔκλαυσεν μορφῆς εἰκόνας ἀντιτύπους.

Τοῦθ' is the statue of Narcissus. We should read *στερέωμα*, owing to the similarity of φ and ρ. *στερεός* is the technical word for a 'solid body.'

## C. iv. 71.

αὐτοῦ μοι, Κλεόβουλε, παρὰ στροφάλιγγα θυράων  
κλεπτομένην χάρισαι Κύπριδος εὐφροσύνην.  
Βρίξαι ἔρωσιν οὐκ οἶδε ποθοῦμενος· ἡ γὰρ ἀνάγκης  
μίξις προστίμοις ἐνδέχεται πάθεσι.  
καὶ γὰρ Ζεὺς θεὸς ἦν· ἀλλ' ἡνίκα καιρὸν ἔκλεπτεν  
αἰετὸς ἢ δαμάλης ἢ κύκνος ἐβλέπετο.

In line 3 we should read *ποθῶν ἐμὸς*. The sense of line 4 is fixed by *αὐτοῦ*, line 1, and by *καιρὸν*, l. 5; *sudden opportunities create sudden necessities*. We should then alter to *προσπαίους*: 'The union which necessity offers is possible in sudden fits of passion.'

## C. iv. 79.

οὐκ ἀγαθὸς μὲν ἔπεφν', ἀγαθὸν δέ τιν' ἐξενάριξεν  
ἀγχέμαχον τόνδε μείρακα μακροβόλος.  
Ὡς ἀδίκως τελέθεις, Ἄρες· ὅς γ' ἐν ἑαυτῷ κάρτος  
κρείττοσιν οὐ παρέχεις πῶς ἑτέροις δικάσεις;

Lines 3 and 4 do not make sense as they stand. The idea is clearly 'Ares gives victory not to the better men, but to the inferior.' Should we not read *τοῖς ἑτέροις δ' ὁπάσεις* = 'but givest it to the *lower* sort?' See L. and S. *ἕτερος*, III. 2.

## C. iv. 80.

ὥς ἀγαθὸν σταδίῃ πλατὺ φάσγανον, ἐν δέ γε  
 τείχει  
 τόξον ἀεὶ κρατέει· τοῦτ' ἐβόησεν Ἄρης.

We should read ἐπόησεν, 'such is Ares' work.'

## C. iv. 81. 4-6. [On Christ and the Virgin.]

ἀλλ' οὐς ἐφεῦρον ἐν βίῳ φῶς τοῦ βίου  
 τὸ φῶς τεκοῦσαν φῶς σε τοῦ φωτὸς γόνε,  
 εὗροιμι κακῇ φῶς τε καὶ λύσιν πόνων.

Read ἀλλ' ὥς = 'but just as.' We should put a comma between φῶς and σε in line 5, making the former vocative, agreeing with γόνε.

## C. v. 16 (Athen. viii. 34, p. 344). [Hedylus.]

ὀψοφάγει, Κλειώ· καταμύομεν· ἦν δὲ θελήσης  
 ἔσθε μόνῃ· δραχμῆς ἔστιν ὁ γόγγρος ἅπας.  
 θὲς μόνον ἢ ζώνην, ἢ ἐνώτιον, ἢ τι τοιοῦτον  
 σύσσημον· τὸ δ' ὄραν μὴ μόνον οὐ λέγομεν.  
 Ἰμετέρῃ σὺ Μέδουσα· λιθούμεθα δ' ὥς τὰ  
 πάλαι πού  
 οὐ Γοργοῦς, γόγγρου δ' οἱ μέλεοι λοπάδι.

Line 4 cannot mean 'only we tell you not to look.' Its meaning is fixed by καταμύομεν and μόνῃ. The point is not that Cleio should not look at the other guests, but that they must not look at her. All she need do is bring some proof of her identity; if they see her, they are turned to stone. Hence we should read τὸ δ' ὄραν μαινόμενον λέγομεν: 'We say that to look at you is the act of a madman.'



## C. v. 34 (Diog. Laert. 8. 1. 44).

ἦν ἄρα Πυθαγόρας τοῖος σοφός, ὥστε μὲν αὐτὸς  
μὴ ψαύειν κρειῶν καὶ λέγειν ὡς ἄδικον  
σιτίζειν δ' ἄλλους·

Read ψαῦεν, λέγεν, σίτιζεν, as ἦν shows.

## C. vi. 20. 4 ff.

Ζεὺς ὑμῖν τελετῆς μῆνιν ἔχει ἣν διέχρησεν  
οὔνεκ' ἀτιμάζοντες Ὀλύμπια πασιάνακτος  
Ζηνὸς — τοῦ πρῶτος μὲν ἰδρύσατο καὶ θέτο τιμὴν  
Πεῖσος, καὶ μετὰ τόνδε Πέλοψ, ὅτε δημονναῖαν  
'Ελλάδα . . . (11) — τὸν δῆτοθεν ὑμῖν  
λείπεις καὶ τελετήν.

Editors propose δῆμον ἔναίεν 'Ελλάδα in line 7. We should probably read ὅτε δὴ νέμεν αἶαν = 'when he lived in Greece.' Line 4 is clearly ἦν δι' ἔχρησεν = 'wherefore he gives you this oracle.' Cf. C. vi. 219. 2: χρήσουσα Διὸς νόον.

Editors correct line 11 to τὸν δῆποθεν ὑμεῖς | λείπετε.

δῆποθεν cannot possibly mean 'in some way or other.' Should we not read τοῦδ' ἥρατ' ἐν ὑμῖν | λοιβὰς καὶ τελετήν = 'Ye have taken away his sacrifice and mystic rite?'

## C. vi. 27 (Pausan. iv. ix. 2).

κούρην ἄχραντον νερτέροισι δαίμοσι  
κλήρῳ λαχοῦσαν Λίπυτιδῶν ἀφ' αἵματος  
θυηπολεῖτε νυκτέροισιν ἐν σφαγαῖς.  
ἦν δὲ σφαγῇ τε καὶ παρ' ἀλλοίου τοτε  
θύειν διδόντας ἐς σφαγὴν ἐκουσίως.



The correction of this epigram is not difficult.

We should read :

ἤν δέ σφ' ἄγητε καὶ παρ' ἀλλοίου, τότε κ.τ.λ.

'Choose a girl of the Aepytidae *by lot*. But, if you lead her to sacrifice from another family, then sacrifice her after *offering her freely*.' A contrast is intended between κλήρω and διδόντας.

**C. vi. 33 (Pausan. iv. xii. 1).**

ἀλλ' ἀπάτη μὲν ἔχει λείαν Μεσσηνίδα λαὸς  
ταῖς δ' αὐταῖς τέχναισιν ἀλώσεται αἶσπερ ὑπῆρξεν.

We should read ἐλεῖ to balance ἀλώσεται.

**C. vi. 34. 3 (Diodor. Sic. viii. 21. 3).**

Σατύριον φράζον Τάραντός τ' ἀγλαὸν ὕδωρ.

We should read τὸ Τάραντός τ'. The fault is due to haplography.

**C. vi. 36. 7 (Strabo, vi. 1. 1).**

Μύσκελλε βραχύνωτε, παρὲκ θεὸν ἄλλα ματεύων  
κλαύματα μαστεύσεις.

We should read παρεῖς θεόν = 'if you neglect the god.'  
κ = ω.

**C. vi. 42. 3, 4 (Schol. ad Pind. Pyth. iv. 10). [To Battus.]**

ἡῶς πρότερον δόλον ἔκβαλε, πείθοι πείθων.  
Στέρξον γῆν ὀσίως στερρόν μισεῖς ἀθεμίστως.

Read Πυθόι πείθων = 'Obey Pytho', and in the next line for στερρόν, Θήραν, 'Thera.'

## C. vi. 75.

Ἑρμῆς τ' Ἀλκίδης καὶ ἱμαντόμαχος Πολυδεύκης  
οἱ τρεῖς ἀθλήσαντες ἀνακτήσουσί σε, Θήβη.

We should read ἀνακτίσσουσι = 'will found again,' in place of the barbarous ἀνακτήσουσι.

## C. vi. 81. 16-18.

ἐν πυρὶ βάλλε δέμας θύσας ζώοιο ποτηνοῦ  
καὶ μέλι φυρήσας δηίῳ ἀλφίτῳ ἔνθεν  
ἀτμούς τε λιβάνοιο καὶ οὐλοχύτας ἐπίβαλλε.

Read δηίῳ ἀλφίτῳ = 'with Demeter's corn,' and probably ἔνθεν = 'put in,' to balance βάλλε and ἐπίβαλλε.

## C. vi. 100 (Suidas, 'Διογένης').

[To a lovesick boy's father.]

ὀργὴν οὖν πρήϋνον ἀμειδέα, μηδ' ἐπιτεῖνον  
κωλύων· πράσσεις γὰρ ἐναντία σοῖσι λογισμοῖς·  
ἦν δ' ἐφ' ἡσυχίην ἔλθῃς, λήθην τάχος ἔξει 5  
φίλτρων, καὶ νήψας αἰσχροῦς καταπαύσεται ὀρμῆς.

Line 5 is suspicious. May we read ἦν δ' ἐφ' ἡσυχίην εὐλαΐας = 'but if you bring *him* to quietness?'

## C. vi. 105 (Suidas, 'Augustus').

παῖς Ἑβραῖος κέλεται με θεοῖς μακάρεσσιν  
ἀνάσσω

τόνδε δόμον προλιπεῖν καὶ Ἀΐδην αὐθις ἰκέσθαι.

Should we not read καὶ Ἀΐδος = 'and to the home of Hades? The Hebrew boy is probably an astronomer, (cf. vi. 165. 3), not Our Lord.

**C. vi. 119 (Porphy. 'Euseb. Praep. Ev.' v. 5).**

σήμερον οὐκ ἐπέοικε λέγειν ἄστρον ὁδοῦ εἶρειν  
θ' ἔδραν ἀμαντοσύνης γὰρ ἐν ἀστράσι νῦν  
πεπέδηται.

Read ὁδὸν ἱρήν· θάδρανα μαντοσύνης γὰρ . . .

**C. vi. 121 (Suidas, αἵκε).**

αἵκε πάθοι τά κ' ἔρεξε δίκη δ' ἰθεῖα γένοιτο.

Should read τά τ' ἔρεξε, δίκη κ' ἰθεῖα γένοιτο.

**C. vi. 122. 1 (Gallaeus, 'Orac. Vet.' vi. p. 39).**

εἶπατε τῷ βασιλεῖ· χαμαὶ πέσε δαίδαλος αὐλά.  
βασιλῇι would cure the line.

**C. vi. 124. 2 (Porph. Euseb. 'Praep. Ev.' v. 7).**

αὐλοὶ καὶ τυμπάνων πάταγοι.

τυπάνων should be read; and in line 8 σταχυητρόφα for σταχυιτρόφα.

**C. vi. 125 (Lactant. Instit. iv. Apollo is a material).**

θηητὸς ἦν κατὰ σάρκα σοφὸς τερατώδεσιν ἔργοις·  
ἀλλ' ὑπὸ Χαλδαίων κριτῶν ὅπλοις συναλωθεῖς  
γόμεφοις καὶ σκολόπεσσι πικρὴν ἀνέτλησε  
τελευτήν.

Read κριτέων and συναλισθεῖς· ὅπλοις is explained by γόμεφοις καὶ σκολόπεσσι='their means of measuring.' The sun was constrained by these implements, and so was accurately measured.

C. vi. 127 (Julian, *Epist.* lxi).

ὅσσοι ἐς ἀρητῆρας, ἀτασθαλίῃσι νόοιο,  
 ἀθανάτων ῥέζουσ' ἀποφώλια καὶ γεράεσσιν  
 ἀντία βουλεύουσιν ἀδεισιθέοισι λογισμοῖς  
 οὐκέθ' ὅλην βιότοιο διεκπερόωσιν ἀταρπὸν  
 ὅσσοι περ μακάρεσσιν ἐλωβήσαντο θεοῖσιν  
 ὧν κείνοι θεόσεπτον ἔλον θεραπῆίδα τιμήν.

Read ὅσσοι περ = 'inasmuch as.' (See L. and S. ὅσος, v.)

C. vi. 128 (Lactant. *De Ira* 23. 12).

ἡδὲ θεὸν βασιλῆα καὶ γεννητῆρα προπάντων  
 ὃν τρέμεται καὶ γαῖα καὶ οὐρανὸς ἡδὲ θάλασσα  
 ταρτάρεοί τε μυχοί, καὶ δαίμονες ἐκφρίττουσιν.

Augustine, *Civ. Dei.* xix. 23, seems to have had this text with ἐς δέ in line 1. In line 1 we should read βασιλῆῃ ἰδὲ γεννητῆρα. Cf. A. P. iii. 19, where ἰδέ has similarly been glossed to καί.

As τρέμω seems not to be used in the Middle voice, we may read οὗ τρέφεται καὶ γαῖα, κ.τ.λ., 'who keepeth earth, sky, and sea; him Tartarus and its gods greatly dread.' τρέμεται looks like an accommodation to ἐκφρίττουσιν.

C. vi. 137 (Euseb. '*Praep. Ev.*' 5. 23).

ἐν τε τοῖσιν εὐπελέσσω ἡδ' Ἀχαιοῖς χρέος  
 θήσεται, τὸ δ' ἐκτεκμαρθὲν οὐδεμίαν σκομφνέζεται.

A retired merchant wishes to learn philosophy. Applying to Apollo Clarius, he learned the above message. We should read εὐτελέσσω and ἀχρηίοις = 'cheap and useless,' exactly what a philosopher and a merchant call each other's pursuits. χρέος = 'gain.' The last two words are uncertain.

**C. vi. 143 (Amm. Marc. 31. 1).**

ἀλλ' ὁπότεν νύμφαι δροσεραὶ κατ' ἄστνυ χορείαις  
 τερπόμεναι στροφούφες ἐussteφέας κατ' ἀγνιάς  
 καὶ τείχος λουτροῖο πολύστονον ἔσσεται ἄλκαρ,  
 δὴ τότε Οὔνια φῦλα πολυσπέρμωνα ἀποροῦσιν  
 Ἰστρου καλλιρόοιο πόρον περάοντα σὺν αἰχμῇ  
 καὶ Σκυθικὴν ὀλέσει χώραν καὶ Μυσίδα γαῖαν.

In line 2 we should read *στρωφῶνται*. *ἔσσεται* is strange after *ὁπότεν*, but not impossible. What is *πολύστονον*? Should we not read *πολυστόμου*? the adjective with *λουτροῖο* = 'a bath with many water-holes.' *Οὔνια* is probably *Οὔνια* = 'tribes of Huns.' May we read in the same line: *πόδα σπέρχοντ' ἐπορούσει* = 'will hasten and rush on?'

**C. vi. 146. 4 (Gallaeus, 'Orac. Vet.' 8. 43).**

κλῦτε δαφνηρεφέων χυμάτων ἄπο θέσκελον ὁμφήν.

Should we not read *μυχάτων*, treating *δαφ.* as = 'prophets?'

**C. vi. 147 (Euseb. 'Praep. Ev.' 5. 16).**

Πυθῶνος δ' οὐκ ἔστιν ἀναρρῶσαι λάλον ὁμφήν.

\*Ἡδὴ γὰρ δολιχοῖσιν ἀμαυρωθεῖσα χρόνοισιν  
 βέβληται κληίδας ἀμαντεύτοιο σιωπῆς.

What is the construction and meaning of *κληίδας*? Should we not read *κηλίδας*, to maintain the metaphor of *ἀναρρῶσαι*?

**C. vi. 151. 6, 7.**

σὺ δὲ παῦε τὰ μὴ θέμις ἐξερεείνων

χεῖνεκα σῆς φυσικῆς σοφίης τάδ' ὑπέρτερα νωμῶν.

i.e. καὶ κενά.

## C. vi. 155.

οὐδεὶς ἂν λήθῃ τοῖος θεόν, οὐδὲ σοφοῖσιν  
 κέρδεσιν οὐδὲ λόγοισιν ὑπεκφύγοι ἄλκιμον ὄμμα.  
 πάντα θεοῦ πλήρη, πάντα θεὸς ἐστεφάνωται.

For ἄλκιμον we should read ἄγχιον = 'ever present.'

## C. vi. 161 (Euseb. 'Praep. Ev.' 9).

Ναϊάδες Νύμφαι Μούσαις μέγα λύετε Φοῖβον  
 ᾄδουσαι θειὰ ἐκατηβόλον Ἀπόλλωνα.

μούσαις = 'with your strains,' as ᾄδουσαι shows; the next word is μεγαλύετε.

## C. vi. 164 (Gallaeus, 'Orac. Vet.' 8. 42).

κληρίζειν Ἑρμῆν ἡδ' Ἡέλιον κατὰ ταῦτα,  
 ἡμέρῃ Ἡελίου.

i.e. κατὰ ταῦτά = 'in the same way.'

## C. vi. 187. [Sarapis.]

Μηδὲ βιάζεσθαι παιδὸς φύσιν ἄρσενος ἄνδρα  
 εἰς αἰσχροὺς συνέλευσιν, ἐπεὶ φοινικελόν ἐστιν.

i.e. φοινικικόν = 'a Phoenician habit.' Cf. φοινικίζω.

## C. vi. 194 [Euseb. 'Praepar. Ev.' v. 7].

οὐδὲν ἐν ἀθανάτοις θεοῖς ποτε διὰ μάταιον  
 οὐδ' ἀκράαντον ἔλεξε σοφοῖς Ἑκάτη θεοφήταις  
 ἀλλ' ἀπὸ παγκράτιο νόον πατροθεν κατιούσα  
 αἰὲν ἀληθείης σελαγίζεται.

Line 3 is τὰ κράντοις: the word is in line 2 of the next oracle.

**C. vi. 196** [ib. v. 8].

ἀλλ' οἱ μὲν καθύπερθε μετήγοροι οὐρανίωνες  
 σπερχόμενοι κούφησι μεθ' Ἀρπυίαισι φέρονται·  
 ῥίμφα δὲ θειοδάμοισιν ἐπιμύσαντες ἀνάγκαις  
 εἰς χθόν' ἐπειγομένως δ' ἡώϊον αἴουσουσι  
 θνητοῖς ἐσουμένως ὑποφήταις . . .

In line 3 read: ἐπεὶ νεύσαντες ἀνάγκαις = 'yielding to divine necessities,' and in line 4 δηώϊον is an adjective agreeing with χθόνα = 'earth, the Seat of Demeter.'

**C. vi. 200** [ib. v. 15].

τίς βροτὸς οὐ πεπόθηκε χαρακτῆρας ὀπάσασθαι  
 χρυσοῦ καὶ χαλκοῦ καὶ ἀργύρου αἰγλήντος ;  
 τίς δὲ τὰδ' οὐ φιλέει ; τῶν δὲ καθύπερθεν ἐφειστώσ'  
 εἰς ἐν ἀχειρομένων εἶρω πολυμοιρέα φωτῶν . . .

Line 1 should read: ὀπίσασθαι = 'reverence,' as in A. P. 7. 624. The last lines are explained in the comment which follows the oracle: αὐτοὶ (χαρακτῆρες) περιγράφονται, i.e. the letters were written on the garment of the goddess' image, i.e. ἐφ' ἑσθους. ἑσθος occurs in A. P. 7. 67.

**C. vi. 201** [Philopon. 'De Mund. Creat.' iv. 20].

οὐ λαλέω κλείσω δὲ πύλας δολιχοῖο φάρυγγος.  
 Νυκτὸς γὰρ κέντροις ἀχρειοτάτοις προσελαύνει  
 Τιτηνὺς κερόεσσα θεὴ κακοὺς ἄρ' ἰδοῦσα.

Read in line 2: ἀρχαιοτάτοις = 'primeval.' Line 3 is difficult. May we read: κακοῦς ἄρ' ἰδοῦσα = 'though she is unwilling to look on them'?



## C. vi. 202 [ib.].

λυσέσθω φύσεως δεσμά, ἵνα σοῖσι πίθωμαι.

This is the first line of an oracle answering the question whether the gods obey necessity. We should read: *θέσμ' αἰνῆς οἶσι πίθωμαι*, the subjunctive being due to the general statement.

## C. vi. 204 [Euseb. ib. iii. 7].

σῶμα μὲν ἀδρανέσιν βασάνοις ἀεὶ προβέβληται  
Ψυχὴ δ' εὖσεβέων εἰς οὐράνιον πέδον ἵζει.

Read *ἀδρανὲς ἐν βασάνοις*. See L. and S. *ἐν* III. for the idiom.

## C. vi. 214 [Zosim. ii. 6. Phleg. 'Trall.' iv.].

ἀλλ' ὅποταν μήκιστος ἔκη χρόνος ἀνθρώποισι  
ζωῆς, εἰς ἑτέων ἑκατὸν δέκα κύκλον ὁδεύων  
μέμνησ', ὦ Ῥωμαῖε, καὶ εἰ μάλα λήσεται αὐτοῦ  
μεμνησθαι τάδε πάντα.

Vulgate is *οὐ μίλα γήσαι ἑαυτούς*. The true reading is *καὶ εὖ μάλ' ὀνήσεται αὐτός* = 'thou wilt derive great profit thyself in remembering them all.'

Lines 10-13:

αὐθι δὲ Γαίῃ

Πληθογένῃ χωροῖς οἷς ἱερεύοιτο μέλαινα.

Ζάλευκοι ταῦροι δὲ Διὸς παρὰ βωμόν ἀγέσθων  
ἥματι, μηδέ τε νυκτί.

Line 11 has been emended to *Πληθομένη χοῖρός τε καὶ θεὸς ἱεροῖτο*. May we not rather read: *Κοῖρη τ' οἷς ἱερεύοιτο*? A black sheep is appropriate to Persephone, while *ἱερεύειν* appears for *ἱερεῖαν* in line 15 of this oracle. In line 13 a variant is *μηδ' ἐπὶ νυκτί*. We should read: *μηδέ τι* = 'and not at all by night.'

C. vi. 215 [Phleg. 'De Longaevis,' iv.

## The Sibyl's lament].

ἀλλὰ τί δὴ πανόδυρτος ἐπ' ἀλλοτρίοισι πάθεσσι  
 θέσφατα φοιβάζω λυσσώδεα μοῖραν ἔχουσα  
 οἷστρον δὲ σφετέρου καταγεύομαι ἀλγινόεντος  
 ἐκνεαομεν αἰεὶ χαλεπὸν κατὰ γῆρας ἔχουσα  
 μαινομένη μὲν ἐνὶ θνητοῖς καὶ ἄπιστα λέγουσα 5  
 πάντα δ' ὑπὲρ προΐδουσα βροτῶν δυσανάσχετα κήδη;  
 καὶ τότε μοι φθονέσας Λητοῦς ἔρικυδέος υἱὸς  
 μαντοσύνης, παθέων δὲ κατοικτίσσας ὀλοὸν κῆρ  
 ψυχὴν ἐκλύσει δεσμευομένην ἐνὶ λυγρῷ  
 σώματι σαρκотύπιδι οἷστεύσας γεγάϊον 10  
 ἔνθ' ἄρα μοι ψυχὴ μὲν ἐς ἡέρα πωτηθεῖσα  
 πνεύματι συγκραθεῖσα, βροτῶν δ' εἰς οὔατα πέμψει  
 κληδόνας ἐν πυκινοῖς αἰνίγμασι συμπλεχθείσας.  
 σῶμα δ' αἰκελίως ἄταφον πρὸς μητέρος αἴης  
 κείσεται· οὐ γάρ τις θνητῶν ἐπὶ γαῖαν ἀμήσει, 15  
 οὐδὲ τάφῳ κρύψει· κατὰ γὰρ χθονὸς εὐρυδοεῖης  
 δύσεται αἷμα μέλαν τερσαιομένοιο χρόνοιο  
 ἔνθεν δὴ πολλῆς ἀναδύσεται ἔρνεα ποίης . . .

In line 3 read: καταχεύομαι = 'I am confounded.' In line 4 a contrast is intended with γῆρας, and some word is requisite upon which οἷστρον is to depend; read then ἀκμαίῳ μένεί. Lines 7 to 10 are a question; the first should begin with καὶ πότε, while the last should read:

σώματι, σαρκотυπῇ διοἷστεύσας κέρα ἰόν;

= 'shooting with his bow an arrow to smite my flesh.' σαρκотυπεῖ is also possible. The compounds of -τυπής are active or passive indifferently. In line 12 δ' εἰς is an offence against grammar. We should read: δῶσ' (δῶσα) = 'sinking into.' Line 17 as it stands is sheer nonsense: 'time' cannot 'be dried up.' The correct reading is: μέλαν· τερσαιομένοιο χρόνῳ δὲ = 'and as it dries in time': the subject αὐτοῦ or αἵματος can easily be supplied.

## C. vi. 216 [Phlegent. 'De Mirabil.' x. 39].

This long and corrupt oracle contains directions given to Rome in B.C. 124 for the avoiding of the wrath of heaven at the birth of an ἀνδρόγυνος. Lines 13 and 14 read:

αὐτὰρ δημοσία κέλομαί σε τρὶς ἐννέα ταύρους  
φανὰς ἡυκέρους θυέμεν λευκότριχας αἶ κεν . . .

If αἶ is sound, we have an instance here of ταῦρος feminine. In any case we should read: φάτνας='of the stall.'

Line 16 reads:

παῖδας, ὅσας πάρος εἶπα, κέλευ' Ἀχαιῖστί τάδ' ἔρδειν.

We should read: ὅσας πάρος, εἶτα='next, bid, etc.'

Lines 27-34:

ἐν πάτρα εὐχέσθων μίμνειν, πολемоῦ κρατέοντος,  
λήθην Ἑλλήνεσσι πεσεῖν πόλεως τε καὶ αὐτῆς.  
θησαυρὸν δ' ἕτεραι καὶ παρθένοι ἔνθα φερόντων  
ἰστῶ θειοπαγεῖ νυμφάσματα ποικίλα σεμνὴν 30  
Πλουτωνὶ κοσμεῖτο ὅπως σχεσίησι κακοῖσι.  
προφρουεῶς δ' ὅτι κάλλιστον καὶ εὐκτὸν ἐπ' αἶαν  
ὥς θνητοῖσιν ιδέσθαι ἐπέπλετο καὶ τὸ φέρεσθαι  
ἰστῶ σύμμικτον δῶρον βασιληίδι κούρη.

The true reading in line 28 is: "Ἑλληνος τε ποιεῖν πόλεως τε καὶ αὐτῆς='that she may forget her Greek city and speech.' (Cf. lines 69, 70 below. In line 34 the true reading is indicated in lines 65, 66: the girls were to bring from their looms ἀμφικαλέπτρας. νυμφάσματα is otherwise unknown. We should read: νέ' ὑφάσματα='new-woven garments.' σεμνὴ Πλουτωνὶς κοσμοῖτο is due to Alexander, who suggested σχεσίησι καλῇσι. We need some word = ἱμφικαλέπτρα. Is not the true reading ξυστίησι? A goddess would demand stately garments. In line 33

κάπευκτόν (=καὶ ἔπευκτον) would give better sense, though ἔπευκτον only has LXX authority. ἐπέπλετο (which occurs again, line 42) cannot bear the meaning 'was.' May we not read ἐμέμβλετο? This word will exactly continue the idea of εὐκτόν='dear to men's heart.' In line 34 ἰστώ should be ἔστω.

Lines 35-49 read :

αὐτὰρ ὅτ' ἂν Δήμητρι καὶ ἀγνῇ Περσεφονείῃ 35  
 γαίας ὑμετέρας ἀπερνεύμεναι ζυγὸν αἰεῖ,  
 Αἰδωνεῖ Πλούτωνι βοὸς κυανότριχος αἶμα  
 λαμπροὺς εἵμασι κοσμητοὺς, μετὰ ποιμένος ὅστις  
 ἡματίῳ πίσυνος βοὸς ἄρταμος αὐτὸς ὃδ' ἔσται  
 ὅσσοι τ' ἄλλοι ὁμοῦ πίσυνοι κατὰ πατρίδ' ἔασι. 40  
 μὴ γὰρ ἀπιστόφιλος θυσίαισιν ἀνὴρ παρεπέσθω.  
 ἔξω δ' ἔνθ' ἀνόμιστον ἐπέπλετο φωτὶ τὰδ' ἔρδειν.  
 νούπιστοι καταδαιτὸν ἔχειν θυσίαν, κατὰ δ' αὐτὴν  
 ὅστις ἂν ἡμετέρων χρησμῶν ἴδρις ἐς τόδ' ἵκηται  
 σεμνὸν Φοῖβον ἀνακτα μετελθέτω ἐν θυσίαισι 45  
 προφρονέως βωμοῖς ἐπὶ πίονα μηρία καύσας  
 αἰγῶν παλλεύκων νεατὴν· ἄταρ οἶδατε πάντες  
 λισσέσθω Φοῖβου Παιήονα, κρᾶτα πυκάσσας  
 ἱκτῆρες πίπτοντες ὅπως λυσίης ἀκάκοιο.

As there is no verb in line 35, read : ὅτ' ἐν Δήμητρι='forasmuch as it is in the hands of Demeter, etc.' Πλούτωνι similarly has no verb; read before it ἐνδοῦναι, jussive. In line 39 read : ἱματίῳ, dependent on the last word, ἔσται='is clothed in a garment.' Lines 42-44 are impossible. Read :

ἔξω δ', ἔνθα νομιστὸν ἐμέμβλετο φωτὶ τὰδ' ἔρδειν  
 νηπιστὸν καὶ ἄδαιτον ἔχειν θυσίαν,

(νομιστόν is an old suggestion.) 'But you must hold a sacrifice without drink and without food outside the city,

where it is the usual custom and duty for human beings to perform them.' *τηπιστόν* is unknown otherwise, but is probably inevitable. The next lines are a medley of singulars and plurals. The singular is clearly the right case. Line 44 should end with *ἄστιδ' ἔκηται* = 'comes to your city.' Line 47 should be :

*αἰγῶν παλλεύκων νέατ' (ἵνα γὰρ οἶδατε πάντες)*

= 'burning the lowest thigh bones of white goats (what the *fibrae* are ye need not that I tell you).' Line 49 should be :

*ἱκτῆρος πίπτοντος, ὅπως λύση σε κακοῖο*

= 'while some one falls down beseeching Phoebus to free you from your evils.'

*νοστήσας δ' ἀπὸ τοῦ βασιλῆϊδα ποτνίαν Ἥρην 50*  
*ἀργὴν βοῦν θύων πατρίοισι νόμοισι κατ' αἶσαν*  
*ὑμνεῖν αἴκε γένει προφερέστεραι ᾧσ' ἐνὶ λαοῖς*  
*καὶ νήσων ναέται τὴν ἀντιπάλων ὅτ' ἂν αἶαν*  
*οὐ δόλω ἀλλὰ βία Κυμαῖδα πρόφρονες αὐται*  
*νάσσωνται σεμνῆς βασιλῆϊδος οἷς ἐπίθενται 55*  
*ἐν πατρίοισι νόμοις Ἥρας ξόανόν τε κατ' οἶκον.*  
*ἴξει δ' ἂν μύθοισιν ἐμοῖς τάδε πάντα τίθηνται*  
*σεμνοτάτην βασίλισσαν ἐπέλθης ἐν θυσίαισιν.*

The key to this is in lines 57, 58. Hera was to be persuaded to come by the *women* of Rome. The married women were expected to do their duty to the goddess of marriage, just as the virgins did their part (above, lines 16-31). The last word in line 57 should be *τιθῆναι*, with *ἐπέλθωσ'* in line 58.

The person who has been sacrificing to Phoebus is then directed to sing a hymn to Hera, *if perchance* (*αἴκε*, which is clearly sound)—what happens? First, what is the verb to *αἴκε*? Some persons have been driven from Cumae;

these were to return. *νίσσωνται* is then right, not *νάσσωνται* (line 55), after *αἴκε*. The intervening words tell us who these persons are, viz. the leading women and islanders. Hence:

*αἴκε γένει προφερέστεραι οἷς ἐνὶ λαοῖς  
καὶ νήσων ναέται, τὴν ἀντιπάλων αἰ ἔναιον  
οὐ δόλω ἀλλὰ βία, Κυμαΐδα πρόφρονες αὐταί  
νίσσωνται,*

= 'if perchance the leading women in their own peoples and the leading islanders (who used to live in their enemies' land, not through ill-intent but through compulsion) may return to Cumae heartily, of their own free will.' *αὐταί* is more idiomatic than *αὗται* = 'these, I say.'

These women are important because they all possessed some image of Hera *κατ' αἶκον*, probably = 'in their temples.' We should read then: *ξόαρὸν τι*, with *αἷσι τέθεται* = 'for whom there has been set up a *ξόαρὸν* in accordance with their ancestral laws.' *νομοῖς* = 'in their ancestral territories' is possible, but *νόμοισι*, in line 51, is decisive.

*ἦμος ἂν ἤδη ἔχοις μεγαλήτην οὐκ ἀπάντη,  
ξεστοδόταν ξοάνησιν καὶ τᾶλλ' ὅσ' ἔλεξα σαφι  
ἐν πετάλοισιν ἐμοῖς ὑπὸ κέρκιδος ἀμφὶ καλύπτρας 65  
ἱμερτός σε βάλεν γλαύκης ἐλάας πολυκάρπου  
ἄγλαα φύλλα λαβοῦσα λύσιν κακοῦ ἦμος ἂν ἔλθῃ  
ὑμὲν χρόνος μάλα κεῖνος ἐν ᾧ ποτε τᾶλλα νεογνή  
τρώσδητε παύσει σε κακῶν ἅμα δ' Ἑλλάδος ἐκ γῆς  
αὐτὰρ σοῦ μεταβᾶσαν ἐποτρύνεις ἀγορεῦσαι. 70*

The oracle returns to lines 25-34, where Demeter and Persephone demand certain garments, while the latter is to



be besought to forget Greek land and speech. We may then read in line 63: *μεγάλα* = 'the two great goddesses,' with *τὶν* = 'to thee' (cf. C. ii. 450. 7, *supra*), and *οὐκέτ' ἀπ'ήναι* = 'No longer hostile.' The next line is clearly :

ξεστὰ δ' ὅταν ξόαν' ἦσι, καὶ ἄλλ' ὅσ' ἔλεξα

The last word is *σαφηνῶς* perhaps, as editors say, with :

ἐν πετάλοισιν ἐμοῖς, ἀπὸ κερκίδος ἀμφὶ καλύπτρας  
ἱμερτάς σε βαλεῖν, γλαυκῆς ἐλάας πολυκάρπου  
ἀγλαὰ φύλλα λαβοῦσα, λύσιν κακοῦ.

*γλαυκῆς* . . . *λαβοῦσα* are to be construed with *ἔλεξα*, while *λύσιν κακοῦ* is accusative in apposition with *βαλεῖν* = 'all I said on my leaves, when I took them from the grey olive, namely, that thou shouldst cast round the Goddesses their beauteous cloaks, to free thee from thy evil.'

The meaning of the last clause is settled by line 70. It is not likely that the constructions are different. *ἐποτρυνέεις* (as the word should be) is decisive for some verb in the 2nd person singular lurking under *τρώσδητε*, and *μεταβᾶσαν* for some feminine accusative in *εοργή*. This person can only be Persephone, cf. line 28. Read :

ἐν ᾧ ποτὶ τᾶλλα νέ' ἀγνήν  
προσθήσει παῦσαί σε κακῶν, ἅμα δ' Ἑλλάδος  
ἐκ γῆς  
οὐθάρ σου μεταβᾶσαν ἐποτρυνέεις ἀγορεῦσαι.

— 'in which, in face of the other new evils (*νέα*), thou shalt win over the Pure Goddess to free thee from evils, and urge her to cross from Greece to thy soil to speak.'



**C. vi. 222. [Paus. x. 9. 11.]**

καὶ γὰρ Ἀθηναίοισιν ἐπέρχεται ἄγριος ὄμβρος  
 ἡγεμόνων κακότητι· παραιφασίη δέ τις ἔσται  
 ἠτταλοισ ἡμούσουσι πόλιν, τίσουσι δὲ ποινήν.

The key to the last line lies in the first. Read Ἀτθίδος ἀχλίσουσι to balance Ἀθηναίοισιν and ὄμβρος. 'They shall darken the city of Attica.'

**C. vi. 237. [Dio Cass. 77. 15. On Caracalla.]**

ἐν κρυφίοισι τύποισιν ἔχων δυσαλθέα νοῦσον.

i.e. δυσληθέα = 'hard to forget,' on the analogy of ἀληθής.

**C. vi. 250. [Polyaen. vi. 53.]**

οὐ γὰρ θέοφατόν ἐστι, πρὶν ἂν κομίσητ' ἀπὸ Τροίης  
 Ῥήσου ἀνευρόντες καλάμην, πατρίῃ δὲ ἀρούρη  
 κρύψητ' ἐναέως· τότε δ' ἂν τότε κῦδος ἄροισθε.

May we not read αἰανῶς = 'for ever'?

**C. vi. 247.**

θριασίῳ ἦρω ἐπὶ βωμοῖς ἱρὰ καμόντες  
 ὄρκον πιστώσασθε, καὶ ἦν ἐπὶ πατρίδ' ἵκεσθε  
 παῦλάν τοι καμάτοιο καὶ ἀνέρος ἀντιπάλοιο  
 ἔσκετε, θρησκεύοντες αἰὲ θεὸν ὧς σε κελεύω.

In line 1 we should read καμόντες = 'having slain,' ἱρά = 'victims.' With ἵκεσθε (line 2) we should read ἐξέτε in line 4.

C. vi. 258 5, 6. [Philostr. 'Apollon. Thyran.  
Vit.' viii. 313.]

σοὶ δὲ τί τῶνδ' ὄφελος ὃ ποτ' οὐκέτ' ἔων τότε δόξεις;

We should read ὅποτ' = 'in as much as thou shalt not be alive to theorise.' The four preceding lines discuss the fate of the soul after bodily death.

C. vi. 269. [Stobaeus, 'Eclog. Physic.' 1. 52. 42.]

σῶμα λυθὲν ψυχὴν τε λιπὸν καὶ ἀγεννηθὲν  
οὐκ ἔτι πρὸς βιώτοιον παλίνδρομον οἶδε κέλευθον,  
ἀλλὰ τὸ μὲν λυθὲν ἐστὶ κενῆς ἡδὲ πρὸς αἴθραν  
σκίδναιτο, ὅπποθεν ἦλθε, μετήγορος εἰς αἰθέρ'  
ἀπλοῦν.

γαῖα γεννηθὲν is adopted by editors in line 1. In line 2 we should read πάλιν δρόμον. βιώτοιον depends on the latter word = 'to the race of life.' In line 3 the true reading is κορίη· ἡ δὲ, κ.τ.λ. In line 4 editors adopt αἰθέρ' εἰς ἀπλοῦν. This cannot be right after αἴθραν. C. vi. 258. 3, dealing with a similar subject says the soul

ρήιδίως προθοροῦσα κεράννυται ἡέρι κούφῳ.

We should then read ἐκ ὃ ἔθορ' ἀπλῶς = 'flies out quite.'

C. i. 174. 6.

τῶνδε νέων σοί, ἄναξ, Διονύσιος εἴσατο τῇδε  
καὶ τέμενος θυόεν καὶ ξόαν' εἵκελά σα  
καὶ πάντ' οὐ πλοῦτον κρίνας πολυάργυρον αὔξειν  
ἐν δόμῳ, ὥς τὸ σέβειν, Βάκχε, τά σοι νόμιμα.

For καιπαντ' we should read κηπόν τ', οὐ.

**C. ii. 1826. 5. 11-14. [A father buried by his sons.]**

Line 5 :

ταῦρον δ' ἀμφιπυρεσφαζαν, τιμαῖσι σέβοντες.  
i.e. ἀμφὶ πυρὶ σφάζαν.

11-14 :

ὅσ τεα δ' ἱμερταῖς τεφρανεκόμιζε χέρεσσι  
τὸν Πάριον Παρία γὰρ καταθεῖς γονέα.  
ὦ φυσικαὶ τοκέων στοργαὶ πρὸς τέκνα ποθεινά  
ὥς ὅσιν υἱῶν τὰν χάριν ἀντέλαβον.

We should read *τέφραν τ' ἐκόμιζε*. The last two lines are exclamatory. *ὦ* is the interjection, while *ἀντέλαβον* is 1st singular. 'O affection . . . what a return I have!'

**C. ii. 1986.**

The first twelve lines contain various eulogies on a girl. Then follow :

Ἵψαμοτον κλαίοντες ἐν οἴκοις οὐπο . . .  
αἰνοπαθῇ δακρύων πλήσουσι γενετ  
σὴν ἀρετὴν τεά τ' ἔργα σαιοφροσύνην τε π.  
εἰδὸς τε ἡγάθειον ἀρέσκουσα Κλυτή.

*τῷ ῥ' ἱμοτον* is certain. For *πλήσουσι* we may read *πλήθει σοὶ γενέται*. The last word of line 15 is probably *ποθοῦντες*, while *ἀρέσκουσα* seems to conceal a vocative, perhaps *ἡ χαριέσσα*.

**C. ii. 198 δ, line 5.**

οὐκ ὄλβω ἐρίδοντας ἐριζήλω δ' ἐπὶ δόξῃ.

i.e. *βρίθοντας* = 'prevailing' (see L. and S. II.); it agrees with 'sons.'

## C. ii. 255. c. 9-14.

ἐστὶν τις μέγας ὦν, ἐν κτήμασιν οὐ πλέον οὗτος  
 ταῦτ' ὁ μέτρον γαίης πρὸς τάφον ἐκδέχεται. 10  
 Σπεύδετε τὴν ψυχὴν εὐφραίνειτε πάντοτε  
 . . . ὅς ἡδὺς βίος καὶ μέτρον ἐστὶ ζόης.  
 ταῦτα λαοί· μετὰ ταῦτα [τί] γὰρ πλέον; οὐκέτι  
 ταῦτα·  
 στήλη ταῦτα λαλεῖ καὶ λίθος, οὐ γὰρ ἐγώ·

We should put a question mark after κτήμασιν. 'Is any one great in riches? He gets not more, but the same measure of earth.' The first word of line 12 is probably οἷς='ye, to whom life is sweet.' The next line is clearly ταῦτ' ἄλαοί='ye blind ones.'

## C. ii. 3206 [K. 306.]

τὰν μορφὰν φεῦ τάνδε Κύδωνος πλησίον. ὦνδρες,  
 θάμβος εἰσὶν ὑμῖν τέξε δόμος Γαλατῶν.

Read φύτλαν δέ (cf. A. P. 7. 744; C. 6. 141. 214)='and growth,' with εἰσὶν ἰδεῖν.

## C. ii. 3616. B. 9, 10.

τέρμα δ' ἀνιηρὸν γήρως ἶδεν ἧ ῥα Μένανδρος  
 ὀλβιος ὃς τοίου πρῶτος ἔθνησκε τέκνου.

Μήτηρ is the subject of ἶδεν, after which a full stop is necessary. Menander is the father of the dead boy.

## C. ii. 371. 6. [Xenophon, 'Ephes.' III. 11.]

ἰππόθοος κλείνω τεῦξεν τόδε σῆμ' Ὑπεράνθη  
 οὐ τάφον ἐκ θανάτου ἀγαθὸν ἱεροῖο πολίτου  
 ἐς βάθος ἐκ γαίης, ἄνθος κλυτόν, ὃν ποτε δαίμων  
 ἥρπασεν ἐν πελάγῃ μεγάλου πνεύσαντος ἀήτου.

οὐ (line 2), the reading of the Florentine codex, is correct. The contrast is between a mere σῆμα and a τάφος. Placing a full stop at the end of line 1, we should read ἔσχεθες for ἐς βάθος, and render ἐκ γαίης 'on land.' The inscription then becomes more intelligible.

## C. ii. 4476.

ἦλθεν ἀπὸ ξείνης Κλεοφῶν χθονός, ἦλθε δὲ παιδὸς  
 οἷς Μοῖρα προφάνη σχέτλιος ἡδ' ἀλόχου.  
 εἶδε γὰρ οὗς ἐπόθησε καὶ ὀρφναίην ἀνὰ νύκτα  
 τοὺς τρισσοὺς νεκύας σταθμὸς ἔραζε δόμον.  
 Σώθη δ' εἰς γοεροὺς θρήνους μόνος ἀθρόα μύσας  
 ὀρφανίην, εὐνήν, οἶκον. π. ὅς πολιν.

Line 3 should be: ἦδε γὰρ οὗς ἐπόθησ' ἔχει = 'for here the lintel of the house poured to the ground those whom he loved.' In the next couplet we should read: ἀθρόα λείψας ὀρφανίην, εὐνήν, οἶκον ἐπὶ σποδιήν = 'he saw at once bereavement of child and wife, and his house in the dust.'

The first couplet is difficult because both epitaphs mention three persons: the first (A) says clearly three were killed; (B) in line 4 (τρῆς ἄμα λιγαίου κεκλιμένοι θαλάμῳ) implies that three died, but may mean that three fell down, the father being saved. As, however, παιδός seems to be sound, we should read in line 2, ὡς Μοῖρα, κ.τ.λ. = 'he came just when the death of his wife and son came to pass.'

## C. ii. 5396.

καὶ δεκετῇ τις ἰδὼν τύμβῳ σκεφθέντ' ὑπὸ μοίρης  
 Ἑρμῇ κομμαγηνὸν ἔπος φρασάτω τοδ' ὁδίτης·  
 Χαῖρε σύ, παῖ, πάρθλου, κήνπερ θνητὸν βίον ἔρπες  
 ὠκύτατ' ἔπτῃς γὰρ μερόπων ἐπὶ Κιμμερίων γῇ.

In line 1 we should read σκεφθέντ' = 'struck down by fate.' In line 3 is not παρόδου the reading = 'because of thy passing'? ἔπτῃς and Κιμμερίων are doubtful. Should we not read ἐφθισο γὰρ . . . χειμερία γῇ? The inscription was found at Brough.

## C. ii. 6806.

. . . ρινα γονεῖ, ὥς θέμις, εὖ ἔνεμον  
 ὥς ζωῆς γενέτῃ θέμενοι χρέος ὠκαλλουστωι.

The inscription deals with the rites of burial. Persephone is mentioned in the next line. There is then some reference to the mysteries, and we should read: χρέος οὐκ ἀμνήτω = 'to a father not uninitiated.'

## C. iii. 666. [Tzetz. 'Hist.' vii. 670.]

γαίῃ δ' ἐν Σικελῶν Τρινακρίδι χεῦμα δέδεικται  
 αἰνότατον, λίμνη καὶ εἰ οὐκ ὀλίγη  
 ἐχθρὸν δὲ νήκτησιν· ὁ πρὶν ποσὶ παῦρα τινάξῃς  
 αἰφνιδίως ξηρήν σ' ἤλασεν ἐς ψάμαθον.

ἤλασεν should be ἤμεσεν = 'it vomits you back.' Line 2 probably contains as an antithesis to ἐχθρὸν κάλλει. The scribe perhaps took the first syllable of the word as = καί; he then wrote κ'λει, which has become καὶ εἰ.

## C. iii. 115 c.

ὦ ξεινοι θεῖσθε μετ' εὐκλέ' ἀνάκτορα Δηοῦς  
καὶ γενεὴν πατέρων εὐκλέα Πραξαγόρας  
ἦν ἔτεκεν Μελιτεὺς Δημόστρατος ἡδὲ φιλίστη  
φύντες δαδούχων ἀμφότεροι τοκέων.  
ἀλλά με καὶ παίδων κοσμεῖ χορὸς οἱ τὸ προμυστῶν  
ἄλλων ἐν τελεταῖς στέμμα κόμαισι θέσαν.

Line 2 is suspicious. Praxagora says that, as she was born of δαδούχοι, her children were such also. προμυστῶν in line 5 is otherwise unknown. We should read οἱ τε πρὸ μυστῶν δαδῶν = 'I too am graced with a train of my own children, who, before bearing mystic wishes, platted their hair at the rites of initiation.'

## C. vi. 104. 6.

χιλιετὲς μήνιμα πάτρης Διὸς ἐξανέλυσας  
μειλιχίῃ, Σεισίχθονι ἐν ἄλσει βωμὸν ἐνείρας.  
θύεο — μὴ διερευνῶ μ' ὦ πόλις — Εἰναλίῳ νῦν  
ἔννομα, μὴ Κρονίδῃ Φοίβῃ, χρὴ δὲ ἀρητῆρος,  
πυρῶν καὶ καρπῶν τ' ἐπιδράγματα πάντα· κα-  
λείσθω 5  
εἰνάλιος, τεμεινοῦχος, ἀπότροπος, ἵππιος, ἀργῆς  
ᾧδε· μόλις δὲ ὑμνεῖτε δεδράγμενον ἱφὶ βεβῶτα  
. . . κύκνειον ὅσοι γέρας ἀμφινέμεσθε.  
ἐν χορῷ εὖ αἰνεῖν Σεισίχθονα καὶ Δία μίλαξ.

The key is in the last line, of which the last word is clearly εἰναλλάξ. Line 3 is suspicious. Line 4 should be:

μὴ Κρονίδῃ (Φοίβῃς χρὴ δ' ἀρητῆρος).

'Sacrifice not to Zeus but to Poseidon (and ye need the priest of Phoebe).' Line 7 is clearly ᾧδ' ἄμνδες δ' ὑμνεῖτε = 'Call him by his name Sea-god, etc., even thus; and sing in unison, ye who control the honour of the round dances (κυκλίων ὅσοι).' The last three words of verse 7 are obscure. δεδραγμένοι would make sense if the lost word in line 8 were a genitive.



C. vii. 10. 5. [Eubulus, 'Athen.' p. 450. The dice box.]

ἔστιν ἄγαλμ' ὃ βεβηκὸς ἄνω τὰ κάτω δὲ κεχηνὸς  
εἰς πόδας ἐκ κεφαλῆς τετρημένον, ὃξὺ διαπρό,  
ἀνθρώπους τίκτει κατὰ τὴν πυγὴν ἐν' ἑκάστον.

In line 1 ὃ has no construction. We should read ὀβελίσκος ἄνω = 'sharp-pointed at the top.' In line 3 should we not read ἀναχάσκον as an echo of κεχηνός in line 1?

Archilochus. Bergk. 42.

ἥμβλακον, καὶ πού τιν' ἄλλον ἢδ' ἄτη κιχήσατο.

Read ἄγη, frequently corrupted to ἄτη (L. and S. ἄγη).

Theognis, lines 1127-1128.

Odysseus slew the wooers of Penelope.

ἥμιν δὴθ' ὑπέμεινε φίλω παρὰ παιδὶ μένουσα  
ὄφρα τε γῆς ἐπέβη δειδαλεὺς τε μυχοῦς.

Editors adopt δαιδαλέων, but the real difficulty is μυχοῦς. L. and S. says that ἐπιβαίνειν takes acc. of places and gen. of abstracts. μυχοῦς therefore is right, and γῆς depends upon it. Now Odysseus' realm included several islands, of which Dulichium was one. The author therefore wrote:

Δουλιχίου τε μυχοῦς.

Hesiod. W. and D., lines 261-2.

ταῦτα φυλασσόμενοι, βασιλεῖς, ἰθύνετε δίκας  
δοροφάγοι, σκολιῶν δὲ δικῶν ἐπὶ πάγχυ λάθεσθε.

Inferior MS. emend δίκας to μύθους. Should we not read θένετ' ἀεικές = 'outrage'?

## TRAGIC AND EPIC FRAGMENTS.

(Ed. WAGNER, *Didot*.)**Cramer.** 'Anec. Gr. ox.' i. 83-30. W. p. 168, lxx.

ἀλλ' ἀντόμεθα πρὸς Ζηνὸς Ὀλυμπίου.

*i.e.* ἀντόμεσθα πρὸς σε Δίος. Z=σ, N=Δι.**Aelian,** 'H. A.' xiv. 14. W. p. 160, ix.

κεμὰς δραμεῖν ὠκίστη, θυέλλης δίκην.

ὠκιστα is obvious; Θυιάδος should follow.

**Mich.** 'Apostol.' ii. 36. W. p. 162, xxi.ἄκμων μέγιστος οὐ φοβεῖται τοὺς ψόφους  
καὶ νοῦς ἐχέφρων πᾶσαν ἔλκουσαν βίαν.*i.e.* ἐλκοῦσαν='any violence that wounds.' πᾶς c. neg. is idiomatic.**Clem.-Alex.** 'Paedag.' vii. 7. 34. W. p. 166, lxxvii.εὐπιστος ἀνδρῶν ὅστις ἐλπίζει θεοὺς  
ὀστῶν ἀσάρκων καὶ χολῆς πυρουμένης,  
ὁ καὶ κυσὶν πεινῶσιν οὐχὶ βρώσιμα,  
χαίρειν ἀπάτη καὶ γέρας λαχεῖν τόδε;

In line 4 ἄπαντα and ἄπαντας are variants. ἀπαρχῇ will not explain the three readings. Only the form ἄπαντα will do so. From this it is easy to read: ἐπ' αὔρα='the steam of bones and gall.' L. and S. give ample authority for the word. The fragment is probably comic.

Auctor. Comp. 'Men. et Phil.' 361. W. lxi. p. 167,  
lines 2, 3.

τὸ πεπρωμένον γὰρ οὐ μόνον βροτοῖς  
ἄφευκτόν ἐστιν, ἀλλὰ καὶ τὸν οὐρανόν.

i.e. τῷ 'ν οὐρανῷ.

Mich. Apost. iii. 46. W. cvii. p. 173.

ἦν οἶνον αἰτῇ, κόνδυλον αὐτῷ δίδου.

i.e. κονδύλων = 'some blows.'

Plut. 'de adulat.' 14. 58 B. W. cxxvii. p. 176.  
The toady.

γίγνεται

ξύθλημ' ἐρώτων, ἄλλο μαστεύων χρέος.

Read μαστροπῶν = 'of pandars.' Plut. uses μαστροπεία.

Plut. 'de cohib. ira,' 457 C. W. cxliv. p. 178.

ἄνδρ' ἡδίκηκας ἄνδρ' ἀνεκτέον τόδε ;

i.e. ἀνδρὶ δ' οἰστέον τόδε ; N=Δ, E=ο, K=IC.

Plut. 'de curios.' 518 C. W. cxlix. p. 178.

ἀεὶ δ' αἰδίδων μοῦνος ἐν στέγαις ἐμαῖς

κωκυτὸς ἐμπέπτωκεν.

i.e. ἀηδῶν = 'my one song is wailing.' Plut. continues :  
'this is my one μοῦσα.'

Tatian, 'Orat. ad Graec.' 14. W. ccliv. P. 192.

αὔρα θεῶν ὄχημα τιμιώτατον.

i.e. ἡχημα.

**Choerilus, fr. 12.**

ἐπὶ πρὸ δὲ μᾶσσον ἐπὶ ἄκρου  
 Αἰγάλεω θυμόεντος, ἄγων μέγαν ὑετόν, ἔστη.  
*i.e.* αἰτόν, the *Persian* standard. See L. and S. *sub. voc.*

**ibid. fr. 8.**

χερσὶν δ' ὄλβον ἔχω, κύλικος τρύφος ἀμφὶς ἑαγός.  
*i.e.* ὅλμον. L. and S. II. 4.

**Quint. 'Smyrn.' i. 63-5.**

ὥς δ' ὁπότ' ἀθρήσαντες ἀπ' οὖρεος ἀγροῖωται  
 Ἴριν ἀνεγρομένην ἐξ εὐρύποροιο θαλάσσης  
 ὄμβρου ὅτ' ἰσχανόωσι θεουδέος.  
*i.e.* ὄμβριον ἰ. θεοῦ Διός = Zeus Ombrios, q. v.

**Coluthus, line 57. Eris afraid of Ares.**

ἀλλὰ καὶ ὀπλοτέρης δολίης ἀνεχάσσατο βουλῆς.  
*i.e.* οὐλοτέρης = 'her too baneful plan.'

**ib. lines 81, 82.**

Κύπρις μὲν δολόμητις ἀναπτύξασα καλύπτρην  
 καὶ περόνην θυοέντα διαστήσασα κομάων.  
*i.e.* διασκήσασα: see L. and S. for an exact parallel.  
 περόνην is of course corrupt.

**ib. lines 297, 298.**

εἴ με καταισχύνης ἐμὴν καὶ Κύπριν ἐλέξεις  
 οὐκ ἔρεω· τί δὲ τόσσον, κ.τ.λ.

ὀμῆν and χεῖρω should be read. Paris says 'if you scorn me, you will be scorning an *equal* wedlock, not one with your *inferior*. In line 283, he says he is a king's son.

ib. lines 317, 318.

ὑπνον ἐλαφρίζουσα παρήγορον ὥπασεν ἐν ἡοί  
ἀρχομένην.

Νῆξ is subject. We should read ἐς ἡῶ ἀρχομένην = 'till dawn.'

ib. line 364.

ὑπνος ἐπεὶ θανάτοιο συνέμπορος εἴπερ ἐτύχθη.

i.e. ἡπερ = 'even as he was created to be.'

Euripides, 'Hippolytus' (Frag. 436).

οἱ γὰρ κύπριν φεύγοντες ἀνθρώπων ἄγαν  
νοσοῦσ' ὁμοίως τοῖς διώκουσιν ἄγαν.

Salm.: ἄγαν θηρωμένοις. This is editing, not explaining. The last word should be δόην. The double contrast is effective.

Eurip. 'Antigone' (Fr. 161).

ἀνδρὸς δ' ὀρώντος εἰς κύπριν νεανίου  
ἀφύλακος ἢ τήρησις. ὥς κ' ἂν φαῦλος ἦ  
τάλλ', εἰς ἔρωτας πᾶς ἀνὴρ σοφώτερος·  
ἦν δ' ἂν προσῆται Κύπρις, ἡδιστον λαβεῖν.

Query, προσῆται = 'she, whom a man's desire proposes to itself.' Cf. L. and S. i. 5.

Soph., Frag. The power of Love (678).

τίς οὐχὶ τῇσδε τῆς θεοῦ βόρος ;  
 εἰσέρχεται μὲν ἰχθύων πλώτῳ γένει·  
 ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ·  
 νωμᾶ δ' ἐν οἰωνοῖσι τοῦκείνης πτερόν.

Editors read *βορά*. Should we not read: *πόρος*=‘where does she not go’?

Aristarchus (2), ‘Stobaeus,’ ΞΓ. 9.

\*Ερωτος ὅστις μὴ πεπείραται βροτῶν  
 οὐκ οἶδ' ἀνάγκης θεσμόν, ᾧ πεισθεὶς ἐγὼ  
 οὕτω κρατηθεὶς τάσδ' ἀπεστάλην ὁδούς.

*i.e.* οὐδ' ᾧ. This lovely passage means: ‘necessity generally *forces* men; that of love does not do so, it *persuades* them.’

Euripides, ‘Danae’ (318). Love in idleness.

φεύγει δὲ μόχθους· ἐν δέ μοι τεκμήριον·  
 οὐδεὶς προσαιτῶν βίοτον ἡράσθη βροτῶν,  
 ἐν τοῖς δ' ἔχουσιν ἡβητῆς πέφυχ' ὁδε.

*i.e.* εὐπετῶς (cf. Agam. 552), ‘in easy things,’ contrasted with *μόχθους*.

Euripides, ‘Andromeda’ (148).

\*Ερωτα δεινὸν ἔχομεν· ἐκ δὲ τῶν λόγων  
 ἐλοῦ τὰ βέλτισθ' ὥς τ' ἄπιστον ἔστ' ἔρως  
 καὶ τῷ κακίστῳ τῶν φρενῶν οἰκεῖν φιλεῖ.

In line 2 ὥς κακίστον will add point to the same word in line 3. π=κ, as often.

Euripides, 'Antigone' (Frag. 171).

οὐτ' εἰκὸς ἄρχειν, οὐτ' ἐχρῆν εἶναι νόμον  
 τύραννον εἶναι, μωρία δὲ καὶ θέλειν,  
 ὅς τῶν ὁμοίων βούλεται κρατεῖν μόνος.

In line 1 ἀνειμένον, 'unrestrained, absolute,' will hit the sense. Euripides uses it Andr. 728. The scribe divided and altered the word.

Euripides, 'Alexander' (Frag. 53).

Ἠλεγχον· οὕτω γὰρ κακὸν δοῦλον γένος,  
 γαστήρ ἅπαντα, τοῦπίσω δ' οὐδὲν σκοπεῖ.

This meaningless passage becomes clear if we read :

εἰληχεν (οὕτω γὰρ . . . γένος), κ.τ.λ.

'Their belly (so evil is the race of slaves) is their *presiding deity*, and *they* have no forethought.'

Euripides, 'Auge' (Frag. 268).

Ποῖ ; πῶς δὲ λήσει ; τίς δὲ νῶν πιστὸς φίλος ;  
 Ζητῶμεν. ἡ δόκησις ἀνθρώποις κακόν,  
 καὶ τοῦπιχειρεῖν ἐξαμαρτάνειν φιλεῖ.

With Ζητοιμένη, κ.τ.λ. the sense is 'The appearance of friendship, if forced, is evil, and the attempt to get it fails.'

Euripides, 'Antiope' (Frag. 196).

ἀνὴρ γὰρ ὅστις εὖ βίον κεκτημένος  
 τὰ μὲν κατ' οἴκους ἀμελία παρεισάσει  
 μολπαῖσι δ' ἡσθεὶς τοῦτ' ἀεὶ θηρεύεται  
 ἀργὸς μὲν οἴκοις καὶ πόλει γενήσεται.

In line 2 πάρεργ' ἄγει makes good sense.



## ib. (Frag. 206).

καὶ μὴν ὅσοι μὲν σαρκὸς εἰς εὐεξίαν  
 ἀσκούσι βίοτον, ἣν σφαλῶσι χρημάτων  
 κακοὶ πολῖται· δεῖ γὰρ ἄνδρ' εἰθισμένον  
 ἀκόλαστον ἦθος γαστρὸς ἐν ταύτῳ μένειν.

*i.e.* ἐν τάργῳ μένειν = 'in idleness.'

## Euripides, 'Ino' (Frag. 418).

ποῦ καί ποτ' οἰκεῖ σώματος λαχὼν μέρος ;  
 ἐν χερσὶν ἣ σπλάγχνοισιν ἣ παρ' ὄμματα  
 ἔσθ' ἡμῖν ; ὥς ἦν μόχθος ἰατροῖς μέγας  
 τομαῖς ἀφαιρεῖν ἣ ποτοῖσι φαρμάκοις  
 πασῶν μεγίστην τῶν ἐν ἀνθρώποις νόσων.

Φθόνος is the subject of οἰκεῖ. A question mark after ὄμματα and ὑποθημένοις in the next line gives better sense : 'Doctors, if they have found its seat, etc.'

## Euripides, 'Phrixus' (Frag. 818).

ἀνὴρ ὃς εἶναι φῆς ἀνέρος οὐκ ἄξιον  
 δειλὸν κεκληθῆσθαι καὶ νοσεῖν αἰσχροῦν νόσον.

v. l. ἀνδρός. Read φῆς, ἄνερ, σ' οὐκ ἄξιον.

## 'Carcinus,' 8 (l. 3).

λυπεῖ γὰρ αὐτὸ τὸ κτήμα τοὺς κεκτημένους.

*i.e.* αὐτούς. τό is a mere misreading for vs.

**Eubulus. (Neottis.)**

ἀτὰρ ὡς ὅμοιον οὐμὸς υἱὸς ὄχετο  
ἔχων φιάλιον, τῷδε πολλὰ γίγνεται  
ὅμοια.

Should we not read ὁ μείων (cf. Soph. *O.C.* 374)?

**Diphilus. (Ἀπολιπ. 2. 1. 4.) A cook speaks.**

ἦ φυλλὰς ἡ δριμεῖα περισθήσεται.

i.e. παρατεθίγεται = 'will be served up.' The verb is common enough.

**(Θησαυρ.).**

ὑπολαμβάνω τὸ ψεῦδος ἐπὶ σωτηρίᾳ  
λεγόμενον οὐδὲν περιποιεῖσθαι δυσχερές.

(?) περιπεσεῖσθαι. Cf. Ar. *Thesm.* 271.

**(Παράσιτος, i. 11, 12.) The belly an evil.**

κοῦ προστίθῃμι τᾶλλα, διότι πανταχοῦ  
διὰ τὴν τάλαιναν πάντα ταύτην γίγνεται.

i.e. πάντ' ἄτλητ' ἐγγίγνεται.

**(ib. ii. lines 5-8.) The smoke betrays the dinner.**

κἂν μὲν σφοδρὸς γενόμενος εἰς ὀρθὸν τρέχῃ,  
γέγηθα, καὶ χαίρω τι, καὶ πτέρυττομαι  
ἂν δὲ πλάγως καὶ λεπτὸς, εὐθὺς νοῶ  
ὅτι τοῦτο μοι τὸ δεῖπνον ἄλλ' οὐδ' αἶμ' ἔχει.

In line 6 σκαίρω, as the next verb shows, = 'pant with joy.' In line 8 αὐτο δαίμ' ἔχει = 'is Terror itself.'

**(Incert. 5.) Life is an evil.**

Τούτων ὁ θάνατος καθάπερ ἰατρὸς φανείς  
ἀνέπαυσε τοὺς ἔχοντας ἀναπαύσας ὕπνῳ.

*i.e.* ἀναλύσας.

**Anon. Fr. (Mein. 2 b.)**

Δᾶος πάρεστι τί ποτ' ἀγγέλων ἄρα ;

*i.e.* ἀναγγελῶν.

**ib. Mein. 8. (Stob. Fl. 67. 25.)**

οὐ κακῶς καὶ ὁ κωμικὸς ἐπιτέμνει.

Mein. was compelled to insert an accusative with the verb.  
Read *ὃν καλῶς*.

**ib. Mein. 19 b.**

γαστέρας | αὐταῖσι μήτραις καὶ καλῶν ζώμων  
πλέας.

*i.e.* ποικίλων.

**Chionides. ('Hr. 2.)**

ἐπὶ τῷ ταρίχει τῷδε τοίνυν κόπτετον.

*κύπτετον* will at least translate.

**Cratinus. (Δηλ. 1.)**

μήποτε οὖν καὶ εἰς τὸ αὐτὸ Κρ. Δηλιάσι.

*i.e.* αἰνίττεται οὖν (cf. Ar. *Pax*, 47).

**ib. 4.**

ἔρραζε πρὸς τὴν γῆν· ὁ δ' ἐσκάριζε καπέπαρδεν.

Should we not read *γενέτην*?

**(Διον. 7.)**

ὡς ἐν Δίῳ. Κρ. “ὁ δὲ ταρίχους Ποντικούς.”

*i.e.* ἰδέ=‘look!’

(Apud. Δραπ. 9. Bekk. Anecd. 225. 6.)

Βαλανειόμαφοι : τὰς φιάλας τὰς ἐχούσας ὀμ-  
φαλοὺς ἄνευ τῶν προσώπων ὅποιοι οἱ τῶν  
βαλανείων θόλοι.

ἄνω will restore perfect sense.

Schol. Aristoph. 'Eccl.' 1121, τὸ ἄνθος.

καὶ ὁ Κρ. ἐν τοῖς Ἰδαίοις τὰς θείας μορφὰς ἐν  
ἀρχῇ φανείσας.

This passage explains ἀμφορείδια. Hence ἐν ὕρχῃ.

E. M., Κάβαισος.

ἔστι δὲ κύριον πεποιημένον παρὰ τὴν αἴσαν.

i.e. τὴν ἴσην.

Clem.-Alex. 'Paed.' 7. 302. (M. 40.)

εἰκότως οὖν δεισιδαίμονες περὶ τοὺς εὐοργήτους  
γιγνόμενοι πάντα σημεῖα ἡγοῦνται εἶναι τὰ  
συμβαίνοντα.

i.e. πέραν τοῦ εὐοργήτου.

Hesychius. Ἀκρότητα. (M. 19 a.)

πολυκρότητα, αὐτοῖς γενόμενα, ὥστε μὴδὲ συγ-  
κροτεῖσθαι, μὴδὲ συμπεσεῖν.

i.e. ἀνισα γενόμενα.  $v=v$ ,  $\tau=i$ ,  $\sigma=\sigma$ .

E. M. Ἀχερδος. (M. 63.)

Μοχθηρὸς ὢν καὶ τὴν γνώμην ἀχερδούσιος.

Should we not read τᾶγνωμον ἀχ.= 'in mercilessness'?

**Athenio.** (Σαμόθ.), 14-16.

ὥς δ' ἅπαξ τῆς ἡδονῆς  
ἐμπειρίαν τιν' ἔλαβον, ἀρχῆς γενομένης,  
ἐπὶ πλείον ηὔξαν τὴν μαγειρικὴν τέχνην.

*i.e.* ἡξάν, aor. of ἄγω.

**Dio. Chrys.** 'Or.' 2. 664. (M. 48.)

Δῆμος ἄστατον κακόν,  
καὶ θαλάττῃ πάνθ' ὁμοῖον ὑπ' ἀνέμου ῥιπίζεται,  
καὶ γαληνὸς ἐντ' ἡχῶ παν πνεῦμα βραχὺ κορύσ-  
σεται.

*i.e.* ἀντικόπτων = 'if it is calm, it raises its head when it resists a slight breeze.' L. and S. quote ample parallels.

**Menander** (Stob. ΞH. 4, ll. 7, 8).

χειμαζόμενος ζῇ, τῶν ἀνιαρῶν ἔχων  
τὸ μέρος ἀπάντων, τῶν δ' ἀγαθῶν οὐ δυνάμειος.

*i.e.* οὐδ' ὀνάμενος, 'never having enjoyed.'

**ib.** (Incert. xv.).

Εἴπερ τὸν ἀδικοῦντα μεν ὥς ἡμύνετο . . .  
οὐκ ἂν ἐπὶ πλείον τὸ κακὸν ἡμῖν ηὔξετο. (5)

*i.e.* ἀδικοῦντ' ἀλκίμως.

**ib.**, Ἐπαγγελλόμενος (1).

τὸ σὸν ταπεινόν, ἂν συ σεμνύνῃ, καλὸν  
ἔξω φανεῖται, φίλ' ἄνερ· ἂν δ' αὐτὸς ποιῇς

ταπεινὸν αὐτὸ καὶ τιθῆς ἐν μηδενί,  
οἰκέϊος οὕτως καταγέλως νομίζεται.

All difficulties vanish if we read καλοῦ ἕξω, φανεῖται = 'Your state (τὸ σὸν), if you give yourself airs beyond what is right, will appear mean,' i.e. do not be too proud, but do not despise yourself.

ib., Ὑμνίς (8).

Νῆ τῇν Ἀθηνᾶν, μακάριόν γ' ἡ χρηστότης . . . 1  
πρὸς τοῦτ' ἂν εἴποι τις μάλιστα τῶν σοφῶν 5  
τί οὖν ἑτέρους λαλοῦντας οὐ βδελύττομαι ;  
i.e. ἑτέρως, 'who talk otherwise than simply.'

Philemon (Incert. iii.).

Τί ποτε Προμηθεὺς . . . (2) τοῖς μὲν θηρίοις  
ἔδωχ' ἐκάστῳ κατὰ γένος μίαν φύσιν . . .  
ἡμῖν δ' ὅσα καὶ τὰ σώματ' ἐστὶ τὸν ἀριθμὸν (10)  
καθενος, τοσοῦτους ἔστι καὶ τρόπους ἰδεῖν ;  
i.e. κατ' ἔθνος to balance κατὰ γένος.

Eupolis, Δῆμοι (18).

καὶ τοῦ μὲν ἐν κύκλῳ γε παύσομαι λόγου  
φράσω δέ σοι τὸ πρᾶγμα διὰ τῶν χωρίων.  
i.e. κυρίων, 'in the vernacular.'

Philetas (Stob. ΞH. 20).

βίον καλὸν ζῆς ἂν γυναῖκα μὴ ἔχης.  
i.e. μὴ γάγης (μάγάγης).

617-8  
15















University Of California, Los Angeles



L 007 625 227 9

UC SOUTHERN REGIONAL LIBRARY FACILITY



**AA** 000 537 293 3

